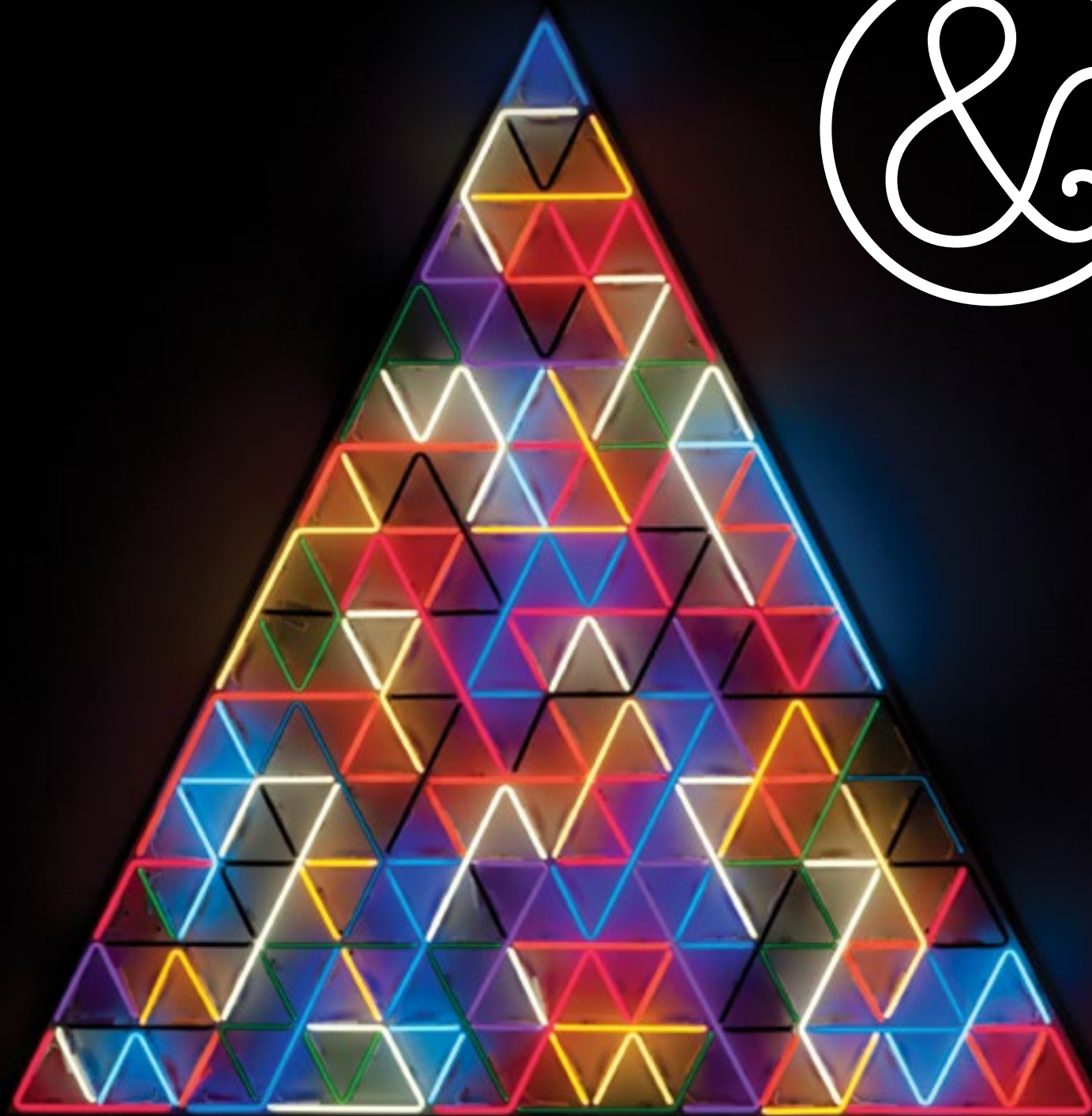
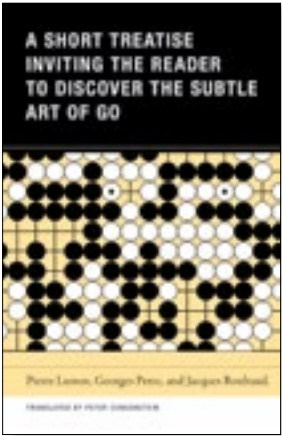


INTERNATIONAL

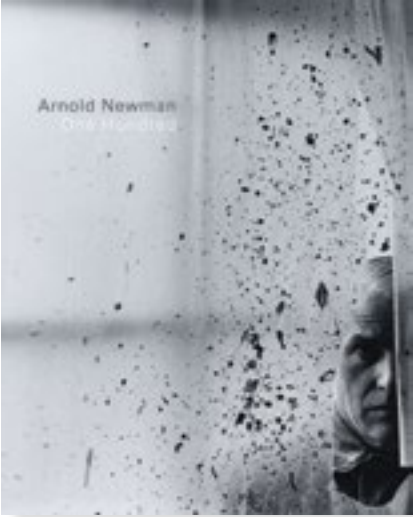


artbook

THE D.A.P. CATALOGUE | FALL 2019



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Ken Price, *Blue Interior*, 1993. From *Ken Price: Drawings*, published by Matthew Marks Gallery. See page 46.



**Ruby Ray: Kalifornia Kool
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FRONT COVER IMAGE
Agnes Denes, *The Human Argument IV – Light Matrix* (1987/2012). Courtesy the artist and Leslie Tonkonow
Artworks + Projects. From *Agnes Denes: Absolutes and Intermediates*, published by The Shed. See page 32.

BACK COVER IMAGE
Facsimile of John Cage's letters to Merce Cunningham. From the Collection of Laura Kuhn ©John Cage Trust. From *Love, Icebox: Letters from John Cage to Merce Cunningham*, published by The John Cage Trust. See page 13.

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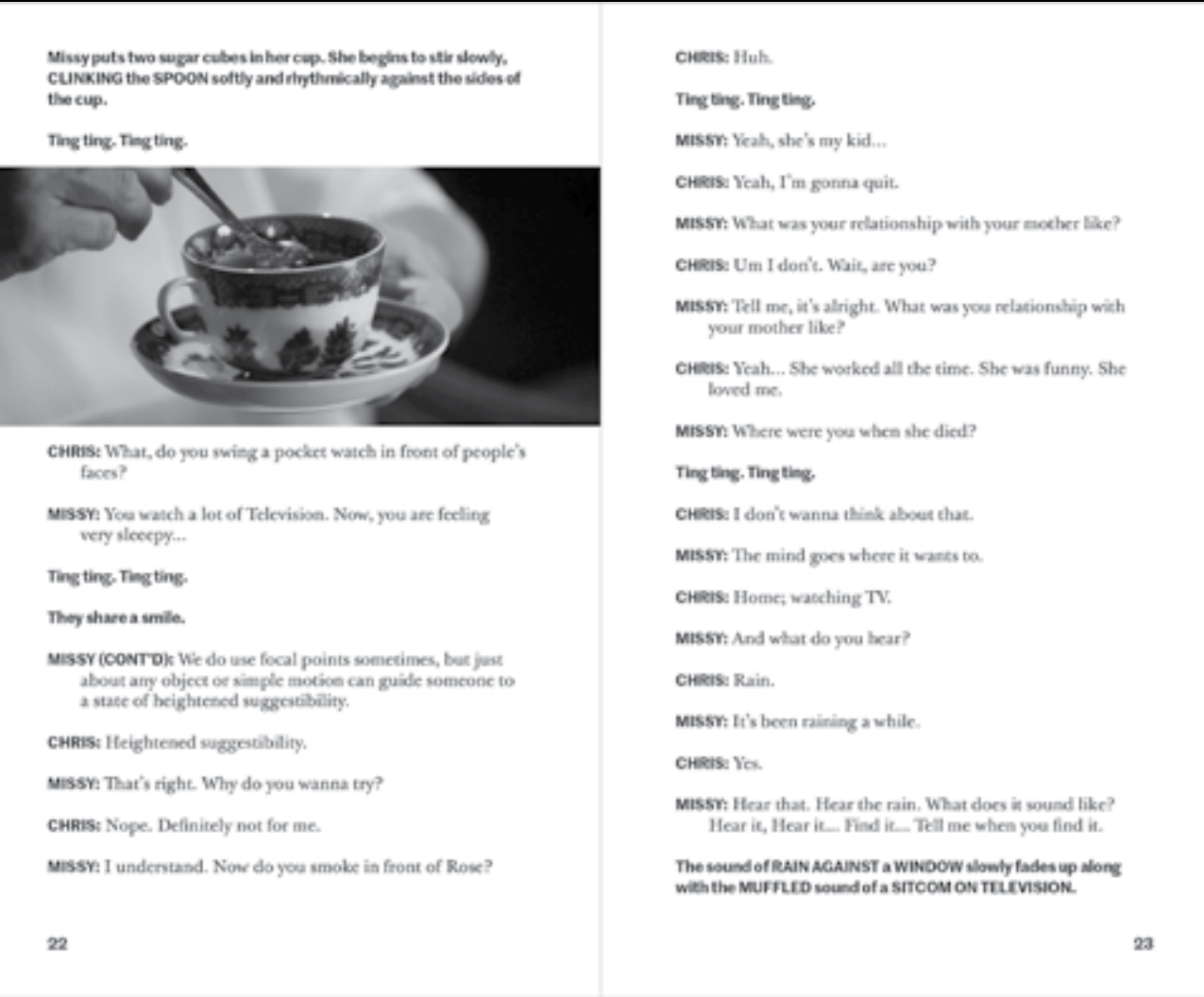


Photo by Shaniqwa Jarvis.

“Blending race-savvy satire with horror to especially potent effect, this bombshell social critique from first-time director Jordan Peele proves positively fearless.”

—PETER DEBRUGE, *VARIETY*

“An exhilaratingly smart and scary freak out about a black man in a white nightmare.”

—MANOHLA DARGIS, *NEW YORK TIMES*

Get Out

The Complete Annotated Screenplay

By Jordan Peele.

Text by Tananarive Due.

Jordan Peele’s powerful thriller *Get Out* debuted in 2017 to enormous public and critical acclaim, a *Guess Who’s Coming to Dinner?* for the age of Obama and Trump that scared audiences and skewered white liberal pieties at the same time. Rather than rely on popular archetypes, Peele weaves together the material realities and daily manifestations of horror with sociopolitical fears and elements of true suspense, and combines them with pitch-perfect satire and a timely cultural critique. This companion paperback to the film presents Peele’s Oscar-winning screenplay alongside supplementary material. Featuring an essay by author and scholar Tananarive Due and in-depth annotations by the director, this publication is richly illustrated with more than 150 stills from the motion picture and presents alternate endings, deleted scenes and an inside look at the concepts and behind-the-scenes production of the film. Continuing in the legacy of 1960s paperbacks that documented the era’s most significant avant-garde films—such as Akira Kurosawa’s *Rashomon*, Jean-Luc Godard’s *Masculin/Feminin* and Michelangelo Antonioni’s *L’Avventura*—*Get Out* is an indispensable guide to this pioneering and groundbreaking cinematic work.

Jordan Peele (born 1979) is an American writer, director and producer. Peele’s directorial debut, *Get Out* (2017), earned him an Academy Award for Best Original Screenplay as well as nominations for Best Picture and Best Director. In 2012, Peele founded Monkeypaw Productions, which amplifies traditionally underrepresented voices and unpacks contemporary social issues, while cultivating artistic, thought-provoking projects across film, television and digital platforms, including Peele’s follow-up to *Get Out*, the critically acclaimed horror epic, *Us* (2019).

INVENTORY PRESS
9781941753286 U.S. \$19.95 GBP £17.50
Pbk, 4.25 x 7 in. / 224 pgs / 150 b&w.
October/Film & Video/African American Art & Culture
Territory: WORLD



Get Out © 2017 Universal City Studios LLC. All Rights Reserved.

Jordan Peele’s celebrated screenplay combines horror and dark humor to reveal the terrifying realities of being Black in America



When the occult came to the American West:
individualism and magic in the art of California,
from Agnes Pelton to Jess

Enchanted Modernities

Theosophy, the Arts and the American West

Edited with text by Christopher V. Scheer, Sarah Victoria Turner, James G. Mansell. Text by Helena Capkova, Deniz Ertan, Anna Gawboy, Katie J.T. Herrington, Paul Ivey, Katie Lee-Koven, Rachel Middleman, Christine Ödlund, Marco Pasi, Gauri Viswanathan, David Wall.

“It is in America that the transformation will take place, and has already silently commenced.” With these words, written in *The Secret Doctrine* in 1888, occultist philosopher Helena Blavatsky drew a direct connection between the Theosophical Society and the dynamic energy of 19th-century Americanism. Blavatsky and her successors identified the American West as the perfect site for a rebirth and re-enchantment of humanity, drawing those seeking spiritual fulfilment outside of organized religion to the dramatic landscapes of California, Arizona, Utah and New Mexico—places which have long beckoned searchers of all kinds. The syncretic nature of Theosophy allowed for and even encouraged individualism in belief, making Theosophy a good fit for the notions of freedom and personal agency that characterized the American West in the popular imaginary.

Among those drawn to the American West seeking spiritual answers in the early 20th century were artists. In 2014, the Nora Eccles Harrison Museum at Utah State University staged the first exhibition to explore artistic responses to this confluence of enchanted thought and the American West. Building on this precedent, *Enchanted Modernities: Theosophy, the Arts and the American West* is the first publication devoted to studying these relationships in art and music.

Through a series of color plates, contextual essays, interviews and interpretations of individual works by artists such as the Dynaton group (Wolfgang Paalen, Gordon Onslow Ford, Lee Mullican), Oskar Fischinger, Emil Bistram, Lawren Harris, Raymond Jonson, Agnes Pelton, Wolfgang Paalen, Beatrice Wood, Dane Rudhyar and Jess, *Enchanted Modernities* explores the role of Theosophical thought in redefining the relationship between enchantment and modernism, and fostering lively cultural networks in a region that that has long captured the world’s imagination.

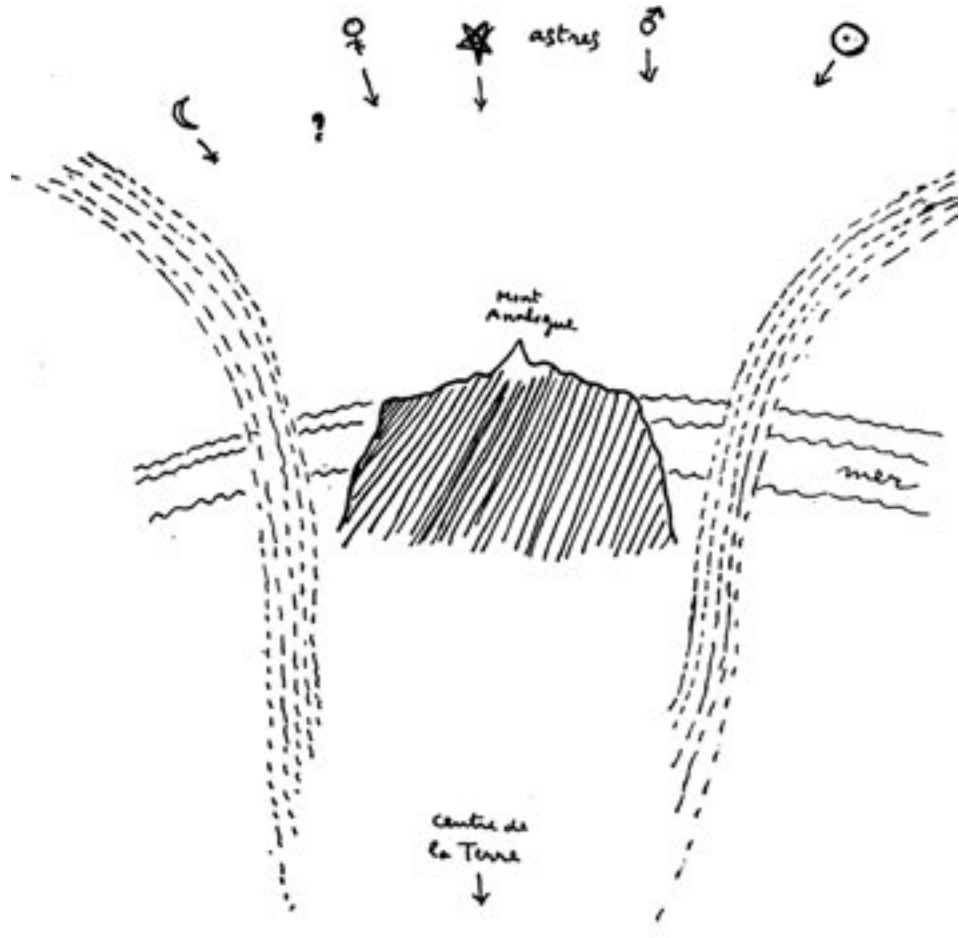
FULGUR PRESS

9781527228818 U.S. \$55.00

Cloth, 9.25 x 12.5 in. / 160 pgs / 61 color / 13 b&w.

August/Art

Territory: NA LA ASIA AU/NZ AFR



Mount Analogue

A Novel of Symbolically Authentic Non-Euclidean Adventures in Mountain Climbing

By René Daumal.

Translation and introduction by Roger Shattuck. Postface by Véra Daumal.

A beloved cult classic of surrealism, pataphysics and Gurdjieffian mysticism, René Daumal’s *Mount Analogue* is the allegorical tale of an expedition to a mountain whose existence can only be deduced, not observed. As its numerous editions (most now rare) over the decades attest, the book has been highly influential: Alejandro Jodorowsky’s visionary 1973 film *The Holy Mountain* is a loose adaptation of the book, and John Zorn based an eponymous album on it.

This edition, a gorgeous addition to the Exact Change list, brings the original 1959 English translation by Roger Shattuck—widely considered the best—back into print.

Left unfinished after Daumal’s death from tuberculosis in 1944—in mid-sentence, as he broke from writing to receive a visitor—*Mount Analogue* offers a compelling and philosophically resonant chronicle of a group of travelers seeking the titular mountain, based on the symbolic calculations of one Father Sogol (“Logos” spelled backward) and his students. As Daumal writes, “Mount Analogue is the symbolic mountain—the way that unites Heaven and Earth, a way which must exist in material and human form, otherwise our situation would be without hope.”

Translator Roger Shattuck, author of many volumes, is perhaps best known for his important book *The Banquet Years*, a history of the turn-of-the-century French avant-garde.

René Daumal (1908–44) was a literary prodigy in his teens, publishing poetry that attracted the attention of André Breton and the surrealists. Forging his own path instead of joining the group, he co-created and edited the influential literary journal *Le Grand Jeu* (1927–32), before turning his attentions to Eastern philosophy under the influence of Gurdjieff and Alexandre de Salzmann (model for the character Father Sogol in *Mount Analogue*). His early death from tuberculosis in 1944 left his masterpiece, *Mount Analogue*, unfinished; nonetheless it became his best-loved and most famous work.

EXACT CHANGE

9781878972439 U.S. \$15.95 GBP £13.99

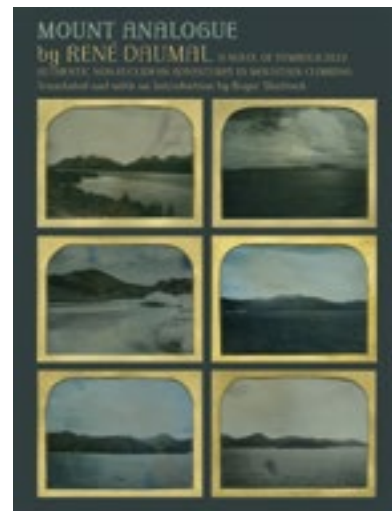
Pbk, 6 x 8 in. / 160 pgs.

November/Fiction & Poetry

Territory: NA LA EUR ASIA AU/NZ AFR

“In *Mount Analogue*, which tells of a journey up a mountain whose ‘summit must be inaccessible, but its base accessible to human beings as nature made them,’ the allegorical landscape, with its riddles and internal logics and gnomic sages, is akin to *Alice in Wonderland*—or, perhaps, *The Phantom Tollbooth* or *The Little Prince*. There’s the same sense of unfamiliarity, and the same necessary release of preconception. In this case, the philosophical striving is matched with the literal practice of mountaineering. And the prose is clearly that of a poet, as well as a philosopher.”

—SADIE STEIN, *PARIS REVIEW*



ALSO AVAILABLE

Pataphysical Essays

9780984115563

Pbk, U.S. \$13.95 GBP £12.50

Wakefield Press

Territory: WORLD



At once practical and creative, this book was feminism's *Whole Earth Catalog*

FACSIMILE EDITION

The New Woman's Survival Catalog A Woman-made Book

Edited by Kirsten Grimstad, Susan Rennie.

Originally published in 1973, *The New Woman's Survival Catalog* is a seminal survey of the second-wave feminist effort across the US. Edited by Kirsten Grimstad and Susan Rennie in just five months, *The New Woman's Survival Catalog* makes a nod to Stewart Brand's influential *Whole Earth Catalog*, mapping a vast network of feminist alternative cultural activity in the 1970s.

Grimstad and Rennie set out on a two-month road trip in the summer of 1973, meeting and interviewing a range of organizations and individuals, and gathering vital information on everything from arts groups to bookstores and independent presses, health, parenting and rape crisis centers and educational, legal and financial resources. "These projects express a rejection of the values of existing institutional structures," Grimstad and Rennie wrote, "and, unlike the hip male counterculture, represent an active attempt to reshape culture through changing values and consciousness."

Arranged in themed sections on art, communications, work and money, child care, self-help, self-defense and activism, *The New Woman's Survival Catalog* provides crucial insight into feminist initiatives and activism nationwide during the Women's Movement. It includes a "Making the Book" section that details the publication's production.

Kirsten Grimstad and **Susan Rennie** are the coeditors of *The New Woman's Survival Catalog* and *The New Woman's Survival Sourcebook* (1975). They went on to cofound *Chrysalis: A Magazine of Women's Culture*, published out of the Woman's Building in downtown Los Angeles from 1977 to 1981. Grimstad is currently Co-Chair of Undergraduate Studies at Antioch University, Los Angeles; she is the author of *The Modern Revival of Gnosticism* and *Thomas Mann's Doktor Faustus* (2002). Rennie taught social sciences at Union Institute & University in Cincinnati, worked as a women's health activist and now lives in Venice, California.

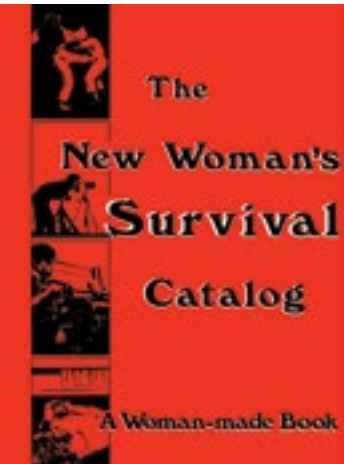
PRIMARY INFORMATION

9781732098671 U.S. \$30.00

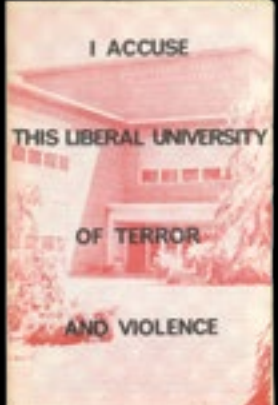
Pbk, 10.5 x 14.25 in. / 210 pgs / 403 duotone.

November/Nonfiction Criticism/Women's Studies

Territory: NA ASIA



ALSO AVAILABLE
See Red Women's
Workshop
9781909829077
Pbk, U.S. \$39.95
Four Corners Books
Territory: NA ME



The Politics of the Joy of Printing

Fredy and Lorraine Perlman and the Detroit Printing Co-op 1969–1980

By Danielle Aubert.

In 1969, shortly after moving to Detroit with wife and partner Lorraine Nybakken, Fredy Perlman and a group of kindred spirits purchased a printing press from a Chicago dealer, transported it, in parts, back to Detroit in their cars and the Detroit Printing Co-op was born.

Operating between 1969 and 1980 out of southwest Detroit, the Co-op was the site for the printing of the first English translation of Guy Debord's *Society of the Spectacle* and journals like *Radical America*, produced by the Students for a Democratic Society; books such as *The Political Thought of James Forman* printed by the League of Revolutionary Black Workers; and the occasional broadsheet, such as Judy Campbell's stirring indictment, "Open letter from 'white bitch' to the black youths who beat up on me and my friend."

Fredy Perlman was not a printer or a designer by training, but was deeply engaged in the ideas, issues, processes and materiality of printing. While at the Detroit Printing Co-op, he radically rethought the possibilities of print by experimenting with overprinting, collage techniques, different kinds of papers and so on. Behind the calls to action and class consciousness written in his publications, there was an innate sense of the politics of design, experimentation and pride of craft.

Building on research conducted by Danielle Aubert, a Detroit-based designer, educator and coauthor of *Thanks for the view, Mr. Mies*, *The Politics of the Joy of Printing* explores the history, output and legacy of the Perlmans and the Co-op in a highly illustrated testament to the power of printing, publishing, design and distribution.

INVENTORY PRESS

9781941753255 U.S. \$29.95 GBP £27.00

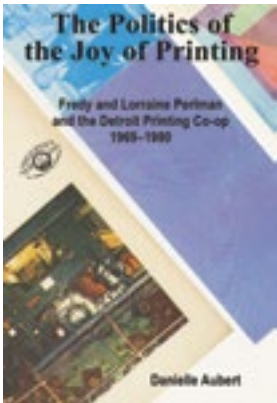
Pbk, 6.5 x 9.5 in. / 224 pgs / 100 color / 20 b&w.

January/Design/Art

Territory: WORLD



ALSO AVAILABLE
Freedom of the Presses
9780692166789
Pbk, U.S. \$25.00 GBP £22.00
Booklyn
Territory: WORLD





A New Program for Graphic Design

By David Reinfurt.

Preface by Adam Michaels. Foreword by Ellen Lupton.

A New Program for Graphic Design is the first communication-design textbook expressly of and for the 21st century. Three courses—Typography, Gestalt and Interface—provide the foundation of this book. Through a series of in-depth historical case studies (from Benjamin Franklin to the Macintosh computer) and assignments that progressively build in complexity, *A New Program for Graphic Design* serves as a practical guide both for designers and for undergraduate students coming from a range of other disciplines. Synthesizing the pragmatic with the experimental, and drawing on the work of Max Bill, György Kepes, Bruno Munari and Stewart Brand (among many others), it builds upon mid- to late-20th-century pedagogical models to convey contemporary design principles in an understandable form for students of all levels—treating graphic design as a liberal art that informs the dissemination of knowledge across all disciplines. For those seeking to understand and shape our increasingly networked world of information, this guide to visual literacy is an indispensable tool.

David Reinfurt (born 1971), a graphic designer, writer and educator, reestablished the Typography Studio at Princeton University and introduced the study of graphic design. Previously, he held positions at Columbia University Graduate School of Architecture, Planning and Preservation, Rhode Island School of Design and Yale University School of Art. As a cofounder of O-R-G inc. (2000), Dexter Sinister (2006) and the Serving Library (2012), Reinfurt has been involved in several studios that have reimaged graphic design, publishing and archiving in the 21st century. He was the lead designer for the New York City MTA Metrocard vending machine interface, still in use today. His work is included in the collections of the Walker Art Center, Whitney Museum of American Art, Cooper Hewitt National Design Museum and the Museum of Modern Art. He is the co-author of *Muriel Cooper* (MIT Press, 2017), a book about the pioneering designer.

INVENTORY PRESS/D.A.P.

9781941753217 U.S. \$25.00 GBP £22.00

Pbk, 6 x 9 in. / 256 pgs / 40 color / 180 b&w.

September/Design

Territory: WORLD

A toolkit for
visual literacy
in the 21st
century



The Art of Film Projection: A Beginner's Guide

Edited by Paolo Cherchi Usai, Spencer Christiano, Catherine A. Surowiec, Timothy J. Wagner. Foreword by Tacita Dean, Christopher Nolan.

The Art of Film Projection: A Beginner's Guide is a beautifully produced, comprehensive outline of the materials, equipment and knowledge needed to present the magic of cinema to an enthralled audience.

Part manual and part manifesto, *The Art of Film Projection* compiles more than 50 years of expertise from the staff of the world-renowned George Eastman Museum and the students of the L. Jeffrey Selznick School of Film Preservation into the most complete and accessible guide to film projection ever produced. The product of more than ten years of painstaking work by renowned film preservation specialists, and featuring a foreword by Tacita Dean and Christopher Nolan, this volume addresses a changing film landscape.

No film comes to life until it is shown on the big screen, but with the proliferation of digital movie theaters, the expertise of film projection has become increasingly rare. Written for both the casual enthusiast and the professional projectionist in training, this book demystifies the process of film projection and offers an in-depth understanding of the aesthetic, technical and historical features of motion pictures. Fully accessible to the layperson, student, technician or scholar, the book is designed to be used: richly illustrated with photographs and easy-to-read diagrams, it is printed at a size that is easy to carry, with a ribbon bookmark and pages for notes. *The Art of Film Projection* invites readers to help save the authentic experience of seeing motion pictures on film.

GEORGE EASTMAN MUSEUM

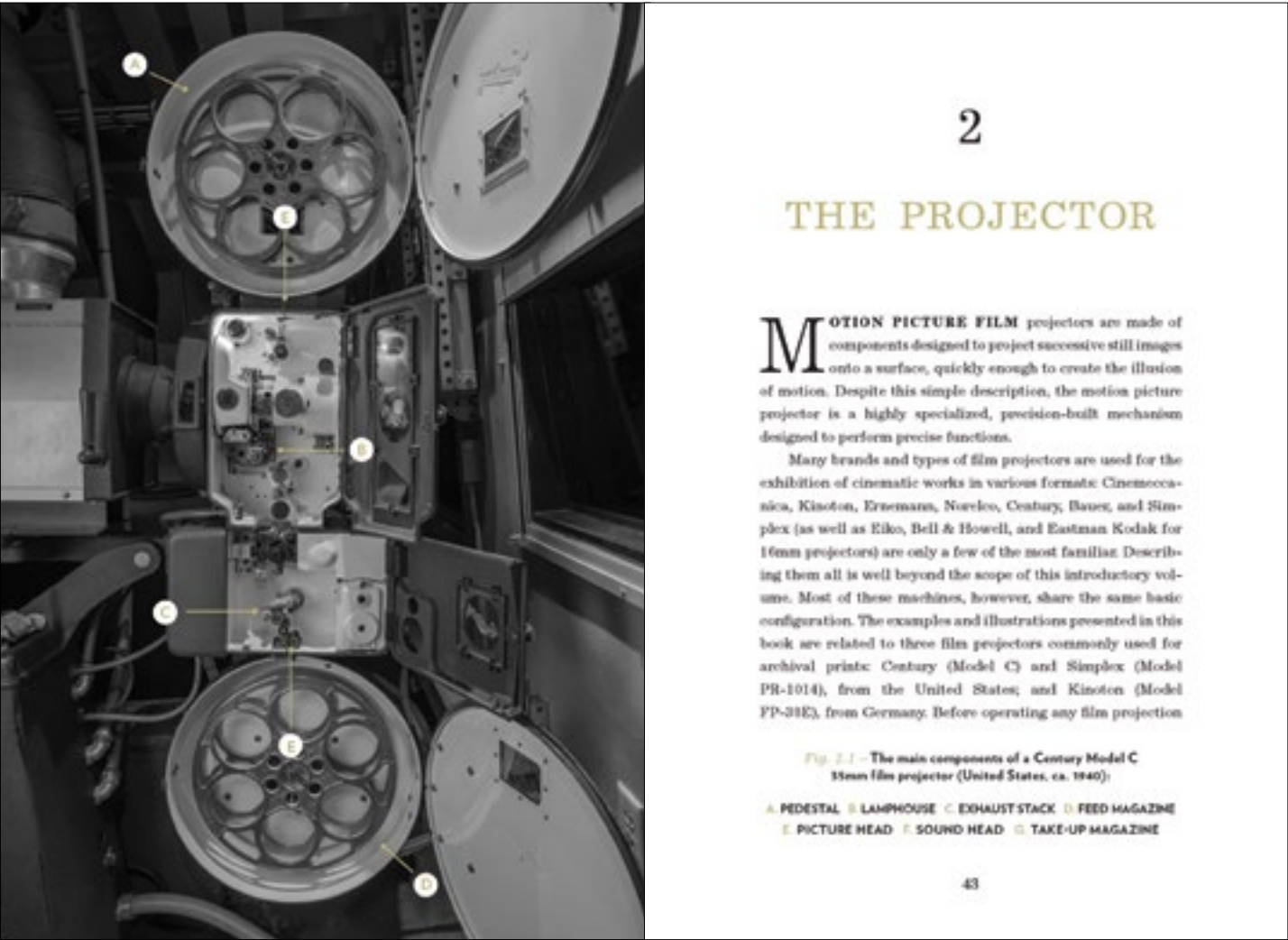
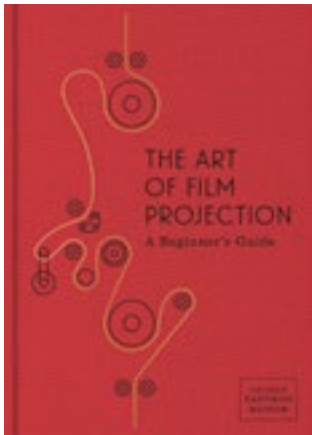
9780935398311 U.S. \$29.95 GBP £27.00

Hbk, 5.75 x 8 in. / 344 pgs / 25 color / 111 b&w.

November/Film & Video

Territory: WORLD

A gorgeous gift for every cinephile, *The Art of Film Projection* celebrates this enduring analog art





“Looking at your pictures
is like looking through
butterfly wings.”

—JIMI HENDRIX



Ira Cohen: Into the Mylar Chamber

Edited with text by Allan Graubard. Text by Ira Cohen, Timothy Baum, Ian MacFadyen, Alice Farley, Ira Landgarten, Thurston Moore.

Between 1968 and 1971, in a loft on New York’s Jefferson Street, the poet, photographer and filmmaker Ira Cohen created some of the most mythic images of the late 1960s. Inspired by his friends Jack Smith and Bill Devore, Cohen’s initial experiments with black light developed into an experimental ritual space he termed the Mylar Chamber—a simple room of hinged boards hung with reflective Mylar film. Through his extended network, and with the support of artist and set designer Robert LaVigne, Cohen invited visitors to play another self within this small theater, among them Jimi Hendrix, William Burroughs, Vali Myers, Jack Smith, Angus MacLise, Alejandro Jodorowsky, Lionel Ziprin, Ching Ho Cheng, Petra Vogt, Charles Ludlam, John McLaughlin and the rock group Spirit. In December 1969, in a summary of the past decade, *Life* magazine declared that “few came as close to explaining the euphoric distortions of hallucinogenics” as Cohen through his Mylar Chamber photographs, but the full story draws upon much deeper ideas surrounding identity and the power of the image.

This is the first book to explore Cohen’s iconic Mylar Chamber photographs. Published on the 50th anniversary of the *Life* magazine feature, and with several gatefolds, it includes more than 70 images from this intensely creative period, each digitally restored from the original negatives by Cohen’s friend and collaborator, Ira Landgarten. It also includes an interview with Cohen, excerpts from his poetry, critical writing from Allan Graubard and Ian MacFadyen and further reflections from Timothy Baum, Alice Farley and Thurston Moore.

Ira Cohen was born in the Bronx in 1935. A countercultural renaissance man, Cohen made films, photographs and poetry, edited the magazine *Gnaoua* and authored *The Hashish Cookbook*. Cohen became well known for his 1968 movie using the Mylar technique, *The Invasion of Thunderbolt Pagoda*, soundtracked by Angus MacLise, the original drummer of the Velvet Underground. In 2008 *NY Arts magazine* described Cohen’s life as “a sort of white magic produced by an alchemist who turned his back on the establishment in order to find God, art and poetry.” He died in 2011.

FULGUR PRESS

9781527236332 U.S. \$60.00

Hbk, 9 x 13 in. / 144 pgs / 80 color / 3 b&w.

November/Photography

Territory: NA LA ASIA AU/NZ AFR

I Seem to Live

Diaries 1950–1968, Volume 1

By Jonas Mekas.

Edited by Anne König.

Jonas Mekas’ *I Seem to Live* picks up in the 1950s, where his extraordinary and popular memoir *I Had Nowhere to Go* left off.

These were crucial years for the artist: Jonas Mekas and his brother Adolfas, having arrived in New York, shot their first experimental films, and Jonas began to develop the essayistic film diary format that he would use to record his day-to-day observations for the rest of his life. In 1954 the two brothers founded *Film Culture* magazine, and in 1958 Jonas began writing a weekly column for the *Village Voice*. It was in this period that Mekas’ writing, films and unflagging commitment to art began to establish him as a pioneer of American avant-garde cinema and the barometer of the New York art scene. Assembling Mekas’ diaries from this exciting period, enriched with his own personal visual material, *I Seem to Live* offers an intimate, unparalleled view of the postwar New York underground scene from one of its most beloved fixtures. The first installment of Mekas’ diaries, *I Had Nowhere to Go (1944–1955)*, was published by Spector Books in 2017.

I Seem to Live, the sequel to that work, will appear in two volumes: the present volume, covering the years 1950 to 1968, and a second, forthcoming volume, covering 1969 to 2004.

Jonas Mekas (1922–2019) was born in Lithuania and arrived in New York in 1949 via a wartime displaced-persons camp. Cofounder of the Anthology Film Archives, Mekas was a filmmaker, writer, poet, tireless advocate for experimental art and a New York City legend.

SPECTOR BOOKS

9783959052887 U.S. \$65.00

Hbk, 6.25 x 8.25 in. / 800 pgs /

230 color / 170 b&w.

September/Film & Video/Biography

Territory: NA LA AFR ME ASIA Except Korea

I Seem to Live chronicles the beginnings
of New York’s avant-garde film world
and the emergence of a counterculture



ALSO AVAILABLE

Conversations with
Filmmakers

9783959050807

Hbk, U.S. \$50.00

Spector Books

Territory: NA LA AFR ME

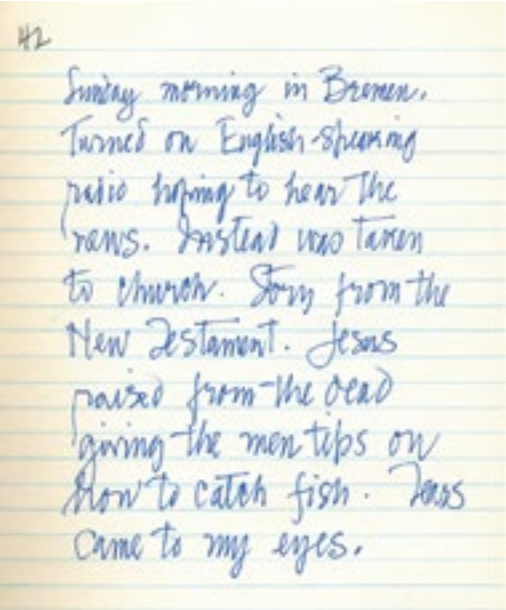
ASIA Except Korea



water, fine food, wine (there again, we differ). Into the night : the days to come. Barbara said she'd heard the political situation in some South American country being what it was (bizarre, dishonest and meaningless), a gorilla in the zoo was nominated and elected President. LXXXII. In music it was hopeless to think in terms of the old structure (tonality), to do things following old methods (counterpoint, harmony), to use the old materials (orchestral instruments). We started from scratch : sound, silence, time, activity. In society, no amount of doctoring up economics/politics will help. Begin again, assuming abundance, unemployment, a field situation, multiplicity, unpredictability, immediacy, the possibility of participation. Schools we'll live in (their architecture). Spaces without partitions. Noticing what the others are doing (they also think). Giving no thought to graduation. We know it's a melody but it's one we've not yet sung. Power of momentum. LXXXIII. There are those of course who have no time for improving the world. They are struggling to keep it going. Disciplines that require exercise. Lunch in Chicago : She asked me whether it was true that art no longer interested me. I said I thought we'd done it (opened our eyes, our ears). What's urgent is

“Cage has a reputation for being a Zen-inspired wit. He was also much more, an intensely engaged moral thinker.”

—HOLLAND COTTER, *NEW YORK TIMES*



NOW IN PAPERBACK

John Cage: Diary

How to Improve the World (You Will Only Make Matters Worse)

Edited by Joe Biel, Richard Kraft. Afterword by David Rose.

Now available in an expanded paperback edition, *Diary* registers Cage's assessment of the times in which he lived as well as his often uncanny portents about the world we live in now. With a great sense of play as well as purpose, Cage traverses vast territory, from the domestic minutiae of everyday life to ideas about how to feed the world. He used chance operations to determine not only the word count and the application of various typefaces but also the number of letters per line, the patterns of indentation, and—in the case of Part Three, originally published by Something Else Press—color. The unusual visual variances on the page become almost musical as language takes on a physical and aural presence.

While Cage used chance operations to expand the possibilities of creating and shaping his work beyond the limitations of individual taste, *Diary* nonetheless accumulates into a complex reflection of Cage's sensibilities as a thinker and citizen of the world, illuminating his social and political awareness, as well as his idealism and sense of humor: it becomes an oblique but indelible portrait of one the most influential figures of the 20th-century American avant-garde.

Collecting all eight parts into a single volume, coeditors Joe Biel and Richard Kraft also used chance operations to render the entire text in various combinations of red and blue (used by Dick Higgins and Alison Knowles for Part Three) as well as to apply a single set of 18 fonts to the entire work. In the editors' note, Kraft and Biel elucidate the procedure of chance operations and demonstrate its application, giving readers a rare opportunity to see how the text is transformed. This expanded paperback edition reproduces the 2015 hardback edition, with a new essay by mycologist and Cage aficionado David Rose and, most important, an addendum that includes many facsimile pages of Cage's handwritten notebook of a ninth part in progress, bringing the reader into compelling proximity to Cage's process and the raw material from which *Diary* was made.

SIGLIO

9781938221217 U.S. \$24.00 GBP £21.00

Pbk, 5.75 x 8.25 in. / 200 pgs / 24 color / 176 duotone.

October/Fiction & Poetry

Territory: WORLD



Love, Icebox

Letters from John Cage to Merce Cunningham

Edited with text by Laura Kuhn. Photography by Emily Martin.

These early letters from John Cage to Merce Cunningham will be revelatory, for while the two are widely known as a dynamic, collaborative duo, the story of how and when they came together has never been fully revealed. In the 39 letters of this collection, spanning 1942–46, Cage shows himself to be a man falling deeply in love. When they first met at the Cornish School in Seattle in the 1930s, Cage was 26 to Cunningham's 19. Their relationship was purely that of teacher and student, and Cage was also very much married.

It was in Chicago that their romantic relationship would begin. Cage was teaching at Moholy-Nagy's School of Design when Cunningham passed through town as a dancer with the Martha Graham Company, appearing on stage on March 14, 1942. Cage's letters, which begin in earnest a week later, are increasingly passionate, distraught, romantic and confused, and occasionally contain snippets of poetry and song. They are also more than love letters, as we see intimations that resonate with our experience of the later John Cage.

Love, Icebox takes its shape from these letters—transcribed, chronologically ordered, and in some instances reproduced in facsimile. Laura Kuhn, Cage's assistant from 1986 to 1992 and now longtime director of the John Cage Trust, adds a foreword, afterword and running commentary. Photographic illustrations of their final 18th Street loft in New York City, as well as personal and household objects left behind, remind us of the substance and rituals of their long-shared life.

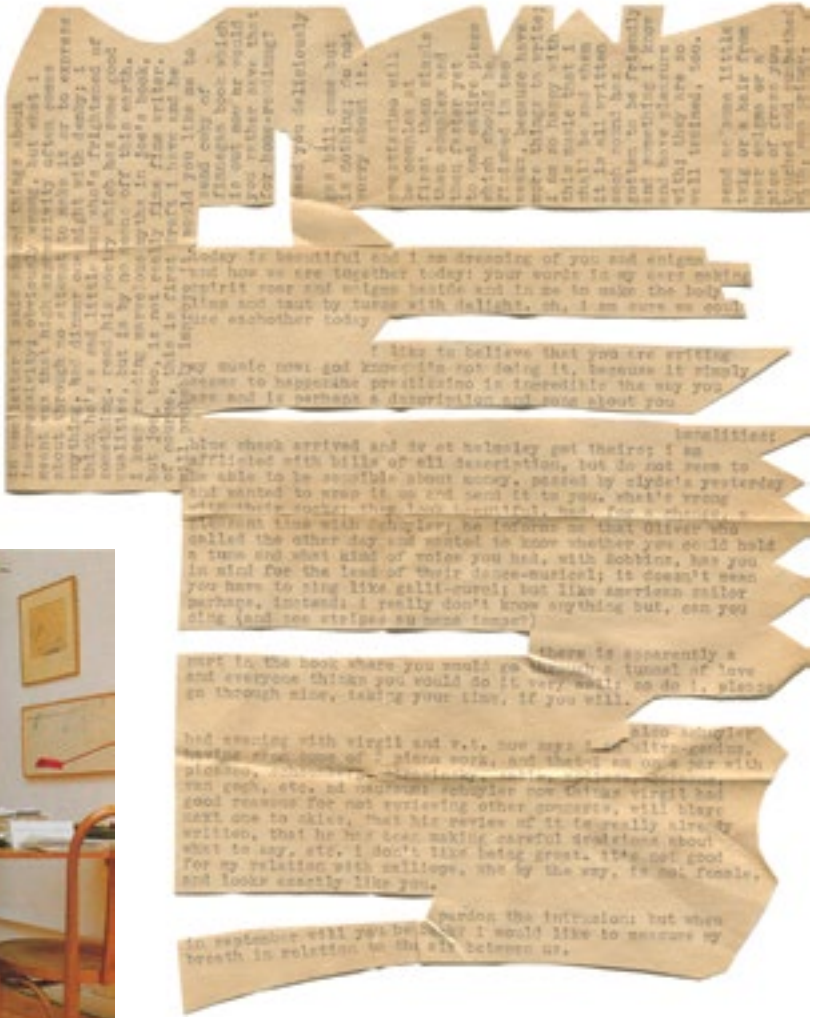
THE JOHN CAGE TRUST

9781942884385 U.S. \$24.95 GBP £22.00

Pbk, 6.75 x 9.5 in. / 144 pgs / 96 color.

September/Nonfiction Criticism/Biography

Territory: WORLD



Cage's passionate, distraught and affectionate letters to Cunningham provide a vivid portrait of the start of their life together





Peggy Guggenheim: The Last Dogaressa

Edited by Karole P.B. Vail, Vivien Greene. Text by Patricia Allmer, David Anfam, Malvina Borgherini, Davide Colombo, Alice Ensabella, Chiara Fabi, Simonetta Fraquelli, Flavia Frigeri, Karen Kurczynski, Ellen McBreen, Antonia Pocock, Chris Stephens, Gražina Subelytė.

This book offers a thorough visual biography of the life of Peggy Guggenheim (1898–1979) as collector, through a selection of works from the world-renowned collection she established primarily between 1938 and 1946, and to which she would continue to add for the rest of her life. The selections from her collection, emphasizing lesser-known works, are accompanied by a series of previously unpublished photographs from her life during periods spent living in London, Paris and her native New York, as well as Venice, where she settled with her collection in 1949 and spent her remaining 30 years. Each period of Guggenheim's life is examined through contributions from 13 international scholars and researchers, which, along with the photographs, provide new insights into her colorful and impressive career building one of the world's most significant and widely visited personal art collections.

MARSILIO EDITORI/THE SOLOMON R. GUGGENHEIM FOUNDATION

9788829701292 U.S. \$60.00 GBP £53.00
Hbk, 9 x 12 in. / 224 pgs / 150 color.
November/Art/Biography
Territory: WORLD

EXHIBITION SCHEDULE

Venice, Italy: Peggy Guggenheim Collection,
09/21/19–01/27/20

A visual biography of the
great patron and collector



BACK IN STOCK

Hermès Pop Up

Text by Stéphane Foenkinos.

Every year, the iconic luxury brand Hermès chooses a new theme to celebrate its creative direction for the upcoming year. This practice began in 1987, marking the brand's 150th anniversary, and has since become a beloved tradition—a way to combine the house's proud, storied heritage with its creative vision for the future.

Hermès' Year Theme for 2018 is "Let's Play," and the brand is celebrating in style with this new, deluxe pop-up book. Featuring a selection of 14 of the house's iconic square scarf designs, both old and more recent, this book brings the designs alive with exhilarating ingenuity. Delicate paper constructions bring out the depth and volume within the scarf designs; zebras rear up, delicately arching trees grow from the page and painterly strokes detach themselves from the paper surface. This is the Hermès carré as you've never seen it before.

For Hermès, a brand associated with the highest quality luxury materials and design, "play is movement, freedom, imagination, fantasy, seduction, lightness." Impeccably produced, *Hermès Pop Up* gives readers the chance to play around in the brand's archives.

ACTES SUD

9782330106485
U.S. \$35.00 **SDNR50**
Hbk, 8.25 x 8.25 in. / 26 pgs / 26 color.
Available/Fashion
Territory: NA LA ASIA AU/NZ AFR



Gorgeous paper constructions expand on
Hermès' scarf designs in this luxury pop-up book



ALSO AVAILABLE
Leila Menchari: The
Queen of Enchantment
9782330084158
Hbk, U.S. \$45.00
Hermès/Actes Sud
Territory: NA LA ASIA AU/NZ AFR



Wanderland
9782330049133
Hbk, U.S. \$40.00
Actes Sud
Territory: NA LA ASIA AU/NZ AFR



Paris: The City of Lights

By Dario Cestaro, Franca Lugato.

Children's book author and illustrator extraordinaire Dario Cestaro (born 1971) presents the beauty of Paris through the spectacular paper architecture of a pop-up book. Cestaro takes young—and young at heart—readers through a fascinating journey through Paris' most famous buildings: the Eiffel Tower, the Bourse de Commerce, the Louvre, the cathedral of Notre-Dame, the Centre Pompidou and the Arc de Triomphe. This lively tour through Cestaro's colorful pages is enlivened by short texts and sweet anecdotes that tell a history of the city through its most iconic buildings. Readers will learn about the construction of the Eiffel Tower for the 1889 World's Fair, designed by the well-known "architect of iron" after whom it is named; the pre- and post-Revolutionary histories of the Louvre and the Jardin des Tuileries, given first to princes and then to the people; Tadao Ando's painstaking restoration of the 18th-century Bourse de Commerce to turn it into a contemporary art gallery, and much more. Cestaro's tour through Paris follows the publication of similar volumes on other great European cities: Venice, Florence, Milan and Rome. Cestaro's captivating drawings will help even the youngest readers to recognize the main features of the city, and offer a special glimpse of the city's landscape and history.

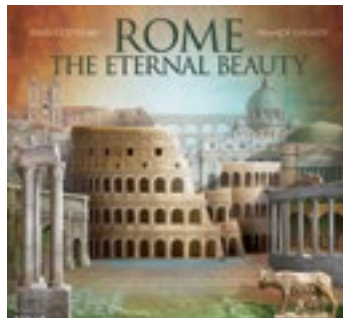
MARSILIO EDITORI

9788829701056 U.S. \$19.95 GBP £17.50
Hbk, 8.75 x 8.75 in. / 12 pgs / 40 color.
July/Travel
Territory: WORLD



Discovering the city through the
magic of Marsilio's pop-up series

ALSO AVAILABLE



Magnificent Milan
9788831721219
Hbk, U.S. \$17.00 GBP £15.00
Territory: WORLD



Rome
9788831726733
Hbk, U.S. \$22.50 GBP £20.00
Territory: WORLD



The Treasures of Venice
9788831715027
Hbk, U.S. \$22.50 GBP £20.00
Territory: WORLD



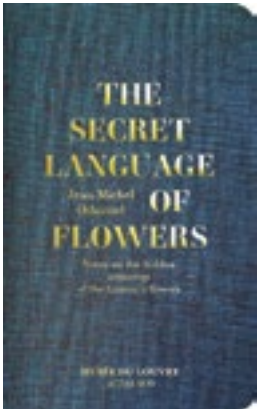
The Wonders of Florence
9788831719216
Hbk, U.S. \$22.50 GBP £20.00
Territory: WORLD



An intimate herbarium of flowers
in the collection of the Louvre



ALSO AVAILABLE
Jean-Michel Othoniel:
The Secret Language of Flowers
9782330048129
Hbk, U.S. \$35.00
Actes Sud
Territory: NA LA ASIA AU/NZ AFR



Jean-Michel Othoniel: The Secret Language of Flowers

Notes on the Hidden Meanings of the
Louvre's Flowers

Text by Jean-Michel Othoniel.

To celebrate the 30th anniversary of the Louvre pyramid, French artist Jean-Michel Othoniel was invited to create a work about the presence of flowers in the museum's eight art departments. Visiting the Louvre's collections of paintings, drawings, sculptures, embroidery and enamel, the artist photographed the flowers that appeared there. Using these images, Othoniel composed his own original herbarium, accompanied with notes on the secret language of flowers and their symbolism in the history of art.

Among the 70 flowers Othoniel compiled in this volume, you will find the thistle in Dürer's self-portrait, the poppy in the Paros funerary stele, the apple sitting on a stool in *The Lock* by Fragonard and the peony attached to the unfastened blouse of the young woman in Greuze's *Broken Pitcher*. Also included are lesser-known details in lesser-known works—concealed treasures, hiding in plain sight at the museum.

Following a similar format to Othoniel's previous book about flowers, this volume intersperses photographs and drawings with short texts in a luxurious, eminently giftable book.

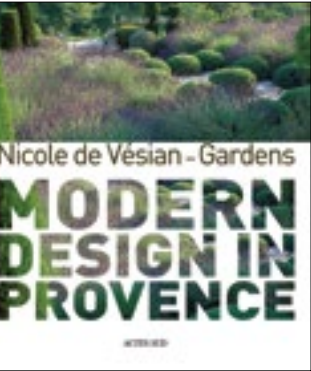
Once an attendant at the Louvre while studying at the École des Beaux-Arts, Othoniel returns to his artistic roots in this volume to offer a personal, poetic look at the artistic wonders of the greatest museum in the world. From drawing to sculpture, installation to photography, writing to performance, for more than 25 years, French artist **Jean-Michel Othoniel** (born 1964) has made poetic works in a range of materials such as sulfur, wax and glass.

ACTES SUD

9782330120160 U.S. \$35.00
Hbk, 5.25 x 8.25 in. / 192 pgs / 162 color.
July/Art/Gardens
Territory: NA LA ASIA AU/NZ AFR



De Vésian created gardens by studying the region, its plants, its light and its agricultural traditions



NEW REVISED EDITION
Nicole de Vésian: Gardens
Modern Design in Provence

Text by Louisa Jones.
After a career as a designer working for such great design houses as Hermès, Nicole de Vésian (1916–96) moved to Provence and created her first garden. On the narrow terraces around her home, de Vésian designed her own masterpiece in a minimal but far from austere style, composed mainly of heathland plants (varieties of thyme, lavender, rosemary, rockrose and box tree), in which she pruned all her plants to cushion shapes of varying yet superbly proportioned sizes, resulting in a breathtaking scene. Her gardens soon inspired gardeners and landscapers around the world. Today, few gardens have been imitated as readily as those of de Vésian. Her most notable garden is La Louve, which is her garden in Bonnieux, a French hilltop village in the Luberon area of Provence.
Nicole de Vésian: Gardens is an up-to-date edition of de Vésian’s bestselling 2011 monograph, with a new postface describing de Vésian’s influence on the art of gardening. In general, the publication acts as a tribute to de Vésian and her life. Her close friend, acclaimed garden historian Louisa Jones (*The Garden Visitor’s Companion*), shares her own thoughts on the work of this atypical creator, accompanied by accounts from her friends and pupils: Christian Lacroix, the nursery owner Jean-Marie Rey, the landscape artists Arnaud Maurières, Éric Ossart and Marc Nucera, as well as the garden historians Roy Strong and John Brookes. As Louisa Jones writes, de Vésian “has a feeling for space like musicians have a feeling for music.”

ACTES SUD
9782330120375 U.S. \$39.00
Hbk, 8.25 x 9.5 in. / 160 pgs / 100 color.
July/Architecture & Urban/Gardens
Territory: NA LA ASIA AU/NZ AFR



The Wirtz Gardens
9789085867081
Hbk, U.S. \$140.00 **FLAT40**
Wirtz International
Territory: NA ASIA AU/NZ

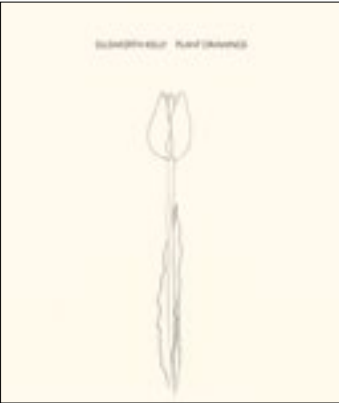


Kelly’s gorgeously economical plant drawings are full of tender lucidity

BACK IN PRINT
Ellsworth Kelly: Plant Drawings

Text by Ellsworth Kelly.
Though best known as a painter of scrupulous hard-edge abstractions, Ellsworth Kelly (1923–2015) saw drawing plants as playing a central role in his art. “The drawings from plant life seem to be the bridge to the way of seeing that brought about the paintings in 1949,” Kelly wrote in 1969. That way of seeing, he said, was “the basis for all my later work.” The rigorous and exacting observation of the natural world that Kelly used to make his plant drawings—a practice he continued through his whole career—helped him to refine his distinctly direct brand of minimal abstraction.
First published in 2017 and quickly going out of print, *Ellsworth Kelly: Plant Drawings* features more than 30 drawings made by Kelly between 1949 and 2008. Kelly made these gorgeously economical line drawings from life, sometimes barely lifting the pencil as he translated each plant’s contours to paper. Focusing on direct visual impression—“nothing is changed or added,” as he put it—Kelly used the natural forms of the plants to explore some of his painterly fixations, like the effects of volume, negative space and overlapping planes. Despite the immediacy of their execution and their representational content, the most striking surprise of Kelly’s plant drawings is how much they share with his abstract paintings and sculptures.

MATTHEW MARKS GALLERY
9781944929091 U.S. \$45.00 GBP £40.00
Clth, 11.75 x 10 in. / 72 pgs / 32 color / 1 b&w.
November/Art/Gardens
Territory: WORLD





A vivid portrait of the assault on America’s parks and forests



David Benjamin Sherry: American Monuments

Text by Terry Tempest Williams.
David Benjamin Sherry: American Monuments is a landscape photography project that captures the spirit and intrinsic value of America’s threatened system of national monuments. In April 2017 an executive order called for the review of the 27 national monuments created since January 1996. In December 2017 the final report called on the president to shrink four national monuments and change the management of six others, recommending that areas in Maine, Nevada, New Mexico, Utah and the Atlantic and Pacific Oceans be offered for sale, specifically for oil drilling and coal and uranium mining. *American Monuments* focuses on the areas under review, with special emphasis on those that have already been decimated. Sherry documents these pristine, sacred and wildly diverse areas using the traditional, historic 8x10” large format. The resulting photographs not only convey the beauty of these important and ecologically diverse sites, but also shed light upon the plight of the perennially exploited landscape of the American West. American photographer **David Benjamin Sherry** (born 1981) specializes in large-format film photography made with meticulous attention to analog photographic processes. Sherry’s use of vibrant monochrome color began while studying for his MFA at Yale. Working closely with master printer and photographer Richard Benson, Sherry discovered that, through analog printing techniques, he could manipulate color film to chromatic extremes. For Sherry, the vibrant colors he incorporates into the work are a conduit for his intense, sometimes mystical connections to the natural world and reflect his own queer experience of traversing the American West.

RADIUS BOOKS
9781942185611 U.S. \$65.00 GBP £57.00
Hbk, 10.75 x 13.75 in. / 160 pgs / 60 color.
October/Photography
Territory: WORLD

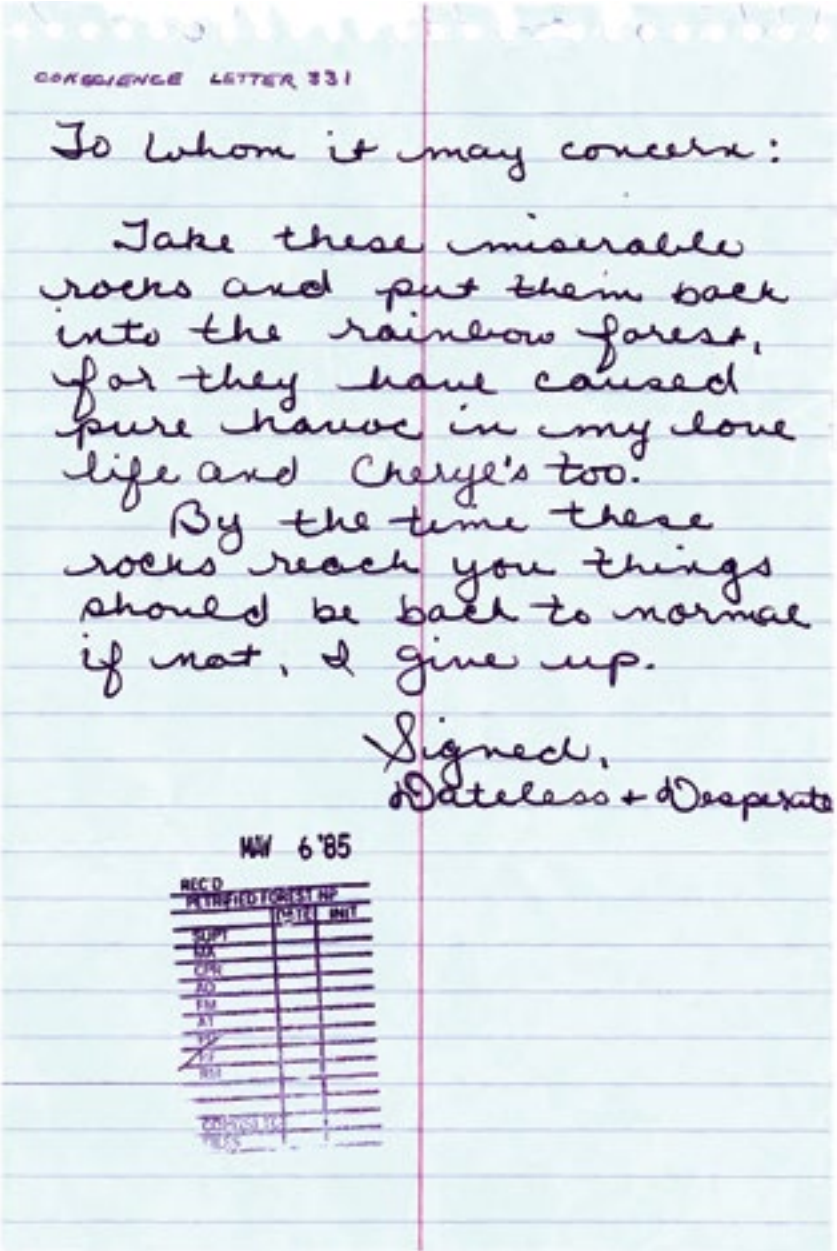
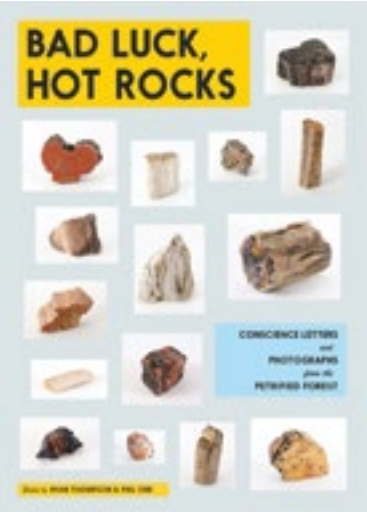
BACK IN STOCK
Bad Luck, Hot Rocks: Conscience Letters and Photographs from the Petrified Forest

Edited by Ryan Thompson, Phil Orr. Photographs by Ryan Thompson.
The Petrified Forest National Park in Northeast Arizona protects one of the largest deposits of petrified wood in the world. Despite stern warnings, visitors remove several tons of petrified wood from the park each year, often returning these rocks by mail (sometimes years later), accompanied by a “conscience letter.” These letters often include stories of misfortune attributed directly to their theft: car troubles, cats with cancer, deaths of family members, etc. Some writers hope that by returning these stolen rocks, good fortune will return to their lives, while others simply apologize or ask forgiveness. “They are beautiful,” reads one letter, “but I can’t enjoy them. They weigh like a ton of bricks on my conscience. Sorry....” *Bad Luck, Hot Rocks* documents this ongoing phenomenon, combining a series of original photographs of these otherworldly “bad luck rocks” with facsimiles of intimate, oddly entertaining letters from the park’s archives.

THE ICE PLANT
9780989785914 U.S. \$32.50 GBP £28.50
Pbk, 7.5 x 10.25 in. / 144 pgs / 140 color.
September/Artists’ Books
Territory: WORLD

“These peculiar interactions of man and mineral speak, Thompson believes, to the breakdown of human logic in the face of geologic time and space.”

—NICOLA TWILLEY, *THE NEW YORKER*





ATELIER ÉDITIONS
9780997593594
U.S. \$65.00 GBP £57.00
Hbk, 9.5 x 11.75 in. / 280 pgs /
25 color / 198 b&w.
September/Photography
Territory: WORLD

Michael Jang: Who Is Michael Jang?

Edited by Pascale Georgiev. Introduction by Sandra Phillips. Foreword by Erik Kessels. Text by Kingston Trinder.

San Francisco–based photographer Michael Jang spent nearly four decades working as a successful commercial portrait photographer. Unbeknownst to the world, however, he was simultaneously assembling a vast archive of thousands of remarkable images documenting, variously: college days, Hollywood celebrities, would-be weather presenters, San Francisco street scenes, his family, Bay Area punks and adolescent garage bands. Jang revealed nothing of his ever-expanding, eclectic archive for almost 40 years until 2001, when he submitted a number of images for consideration to San Francisco’s Museum of Modern Art. Jang’s work attracted immediate acclaim, and for the past decade he has continued to unveil his considerable oeuvre in national and international exhibitions and monographs. The photographer’s first major monograph, *Who Is Michael Jang?* highlights Jang’s most important bodies of work. Introduced by his longtime collaborator and SFMOMA curator emerita of photography, Sandra Phillips, this volume offers readers a long-overdue introduction to Jang’s incredible images. **Michael Jang** (born 1951) has practiced photography in San Francisco for more than 50 years. After decades of successful commercial portraiture, Jang began to revisit the vast archive of unseen, spontaneous images he has amassed, many of which betray the influence of celebrated street photographers such as Lee Friedlander, Garry Winogrand and Lisette Model.

“Who is Michael Jang? I don’t know if he’s a hipster or a nerd, a conceptual genius or instinctual savant. All I know is that he takes some of best pictures I’ve ever seen.” –ALEC SOTH



NEW REVISED EDITION

Kohei Yoshiyuki: The Park

Introduction by Yossi Milo. Text by Vince Aletti. Interview by Nobuyoshi Araki.

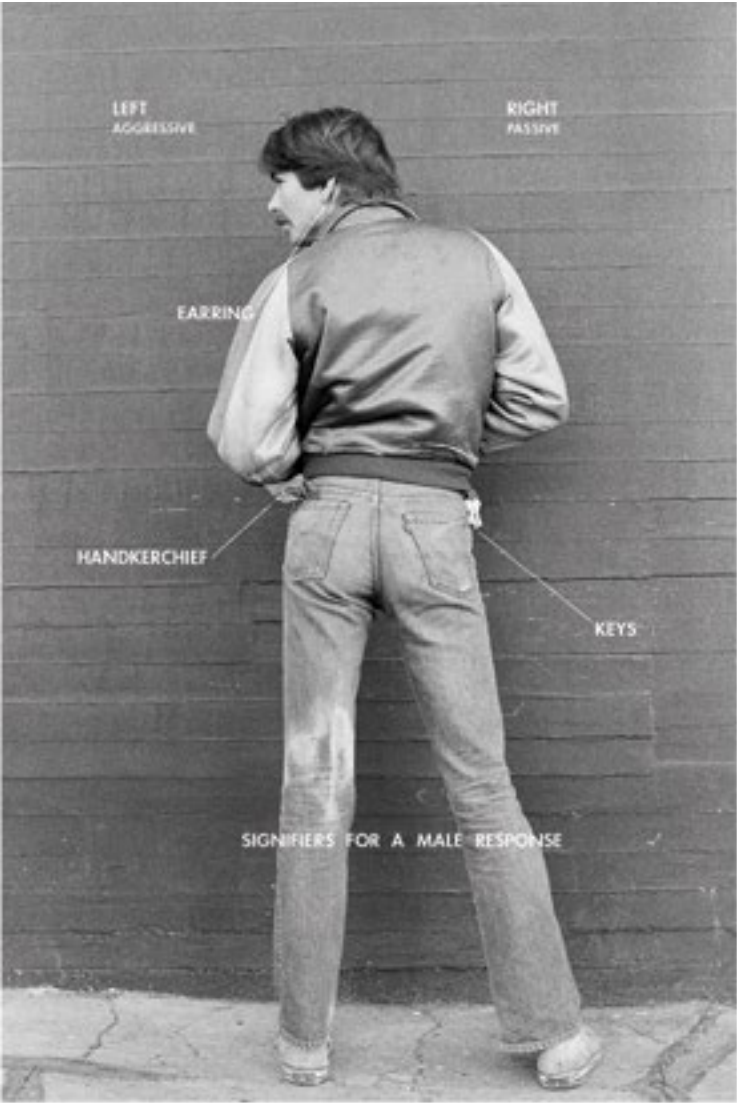
For his notorious *Park* photos, taken at night in Tokyo’s Shinjuku, Yoyogi and Aoyama parks during the 1970s, Kohei Yoshiyuki used a 35mm camera, infrared film and flash to capture a secret community of lovers and voyeurs. His pictures document the people who gathered in these parks at night for clandestine trysts, as well as the many spectators lurking in the bushes who watched—and sometimes participated in—these couplings. With their raw, snapshot-like quality, these images not only uncover the hidden sexual exploits of their subjects, both same-sex and heterosexual, but they also serve as a chronicle of a Japan we rarely see. As Martin Parr writes in *The Photobook: A History*, Volume II, *The Park* is “a brilliant piece of social documentation, capturing perfectly the loneliness, sadness and desperation that so often accompany sexual or human relationships in a big, hard metropolis like Tokyo.” This newly designed, comprehensive edition of *Kohei Yoshiyuki: The Park* brings this collectible classic back into print with eight never-before-seen images, as well as documentation of the Japanese zines that predated the 2007 Hatje Cantz/Yossi Milo edition. Japanese photographer **Kohei Yoshiyuki** (born 1946) first came to prominence with the 1979 debut of his *Park* photos at the Komei Gallery, Tokyo. Yoshiyuki had his first exhibition outside of Japan at Yossi Milo Gallery in New York in 2007. His photos are held in collections worldwide, including the Brooklyn Museum, NY; the Museum of Modern Art, NY; the Museum of Fine Arts, Houston; the San Francisco Museum of Modern Art; the North Carolina Museum of Art, Raleigh; the Metropolitan Museum of Art, NY; Museum of Contemporary Photography, Chicago; Swedish Arts Council, Stockholm; and Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY. An accompanying exhibition marking the 40th anniversary of the *Park* series will be held at Yossi Milo Gallery, NY, in 2020.

RADIUS BOOKS/YOSSI MILO
9781942185482 U.S. \$60.00 GBP £53.00
Hbk, 11 x 12.5 in. / 158 pgs / 70 b&w.
September/Photography/Asian Art & Culture/Erotica
Territory: WORLD



“A brilliant piece of social documentation, capturing perfectly the loneliness, sadness and desperation that so often accompany sexual or human relationships.”

–MARTIN PARR, *THE PHOTOBOOK*



At once humorous, conceptually brilliant and visually enthralling, the photography of Hal Fischer is gathered here for the first time



C77SF-3 The Merchant down the Street. We had known each other for years, long before the possibility of mutual attraction was considered. Most of it took place at his house, on drugs, and in the middle of the night. Everything was for the moment and at his convenience. After a weekend in Los Angeles (Disneyland on Quaaludes, cocaine and pot), he ended it: as abruptly as it had originated. Not because of any disagreement, but only out of fear that it might turn serious and involve compromise.



Hal Fischer: The Gay Seventies

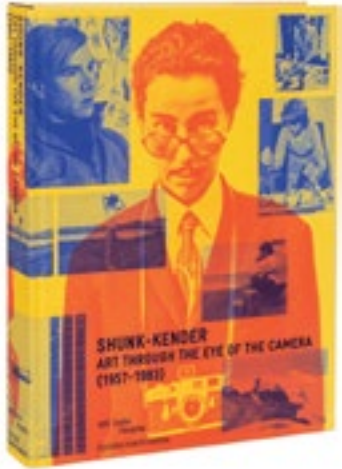
Edited by Griff Williams, Troy Peters. Afterword by Hal Fischer.

Hal Fischer: The Gay Seventies is the first monograph to feature the complete set of photo-text works that Hal Fischer produced between 1977 and 1979 in San Francisco's Haight and Castro neighborhoods. In addition to *Gay Semiotics*, Fischer's best-known work (its recent facsimile edition now out of print), *Hal Fischer: The Golden Age of Gay* includes *18th Near Castro Street x 24*, which was published as an artist's book, *Boy-Friends*, *A Salesman* and two other series—*Civic Center* and *Cheap Chic Homo*. *Hal Fischer: The Gay Seventies* brings together, for the first time in nearly four decades, Fischer's major photo-text investigations of gay life in late 1970s San Francisco. Unapologetic, humorous, periodically subversive and conceptually driven, Fischer's photo-text investigations continue to engage and amuse audiences. As the work demonstrates, the late 1970s—after Stonewall and before AIDS—was a magical moment to be young and gay in San Francisco.

Hal Fischer (born 1950) grew up in Highland Park, Illinois. He arrived in San Francisco in 1975 to pursue an MA in photography at San Francisco State University. Through his work as an art reviewer and photographer, he soon became embedded in the Bay Area's artistic and intellectual scene. He continues to live and work in San Francisco.

GALLERY 16 EDITIONS

9780982767177 U.S. \$40.00 GBP £35.00
Hbk, 10.25 x 12.25 in. / 110 pgs / 100 b&w.
December/Photography/LGBTQ
Territory: WORLD



ÉDITIONS XAVIER BARRAL

9782365112369
U.S. \$65.00
Hbk, 7.5 x 10 in. / 484 pgs / 840 b&w.
May/Photography/Art
Territory: NA AU/NZ

EXHIBITION SCHEDULE

Paris, France: Centre Pompidou,
03/27/19–08/05/19

A glorious romp through the international art world of the 1960s and '70s

SPRING–SUMMER MIDSEASON SUPPLEMENT

Shunk-Kender: Art Through the Eye of the Camera 1957–1983

Edited with text by Chloé Goualc'h, Julie Jones, Stéphanie Rivoire. Foreword by Bernard Blistène. Text by Jack Cowart, Glenn R. Phillips, Didier Schulmann, Florian Ebner, Marcella Lista.

The photographic duo Shunk and Kender created the defining images of the international avant-garde of the 1960s and '70s. In late 1950s/early 1960s Paris, Shunk and Kender were close to the New Realist artists, and as a result produced what remains probably their most famous photograph: *Leap into the Void*, the portrait of Yves Klein jumping from a wall. They also photographed Niki de Saint Phalle's famous gun performances and the performance dinners of Daniel Spoerri. Established in New York from 1967, Shunk and Kender photographed Andy Warhol and his Factory entourage, recorded the performances of Yayoi Kusama, Trisha Brown and many others, and participated in the avant-garde exhibitions of their time, such as *Pier 18* at the Museum of Modern Art (1971).

Much more than mere documentation, Shunk and Kender's photographs were truly collaborative and participatory in spirit, and in many cases now provide the sole evidence of the performances, happenings and other unique events of that time. This gorgeously produced, nearly 500-page volume from Xavier Barral accompanies the first Shunk-Kender retrospective, held at the Centre Pompidou, and is based on a selection of more than 10,000 vintage prints from the Kandinsky Library, which entered into the Pompidou's collection in 2008 through a donation from the Roy Lichtenstein Foundation.

Shunk-Kender: Art through the Eye of the Camera is the ultimate account of the heady days of American and European postwar art, and a defining example of that fascinating but rarely acknowledged photographic genre: photography-of-art as art. The German photographer **Harry Shunk** (1924–2006) and his Hungarian partner **János Kender** (1938–2009) produced some of the most iconic images of postwar European and American art. In 2013, the Museum of Modern Art acquired over 600 works from the Shunk-Kender Photography Collection as a gift of the Roy Lichtenstein Foundation. This donation established a consortium across five institutions—the Getty Research Institute, the National Gallery of Art, Centre Pompidou, Tate and MoMA—that together received the full Shunk-Kender archive.



Diagrams of Power

Visualizing, Mapping and Performing Resistance

Edited by Patricio Dávila. **Text by** Laura Poitras, Margaret Pearce, Lawrence Lize Mogel, Josh Begley, Philippe Rekacewicz, Teddy Cruz, Patricio Dávila, Vincent Brown, W.E.B. DuBois, Joseph Beuys, Joshua Akers.

Diagrams of Power collects contemporary artworks and projects that use data, diagrams, maps and visualizations as ways of challenging dominant narratives and supporting the resilience of marginalized communities.

The artists and designers featured critique conventionalized and established truths that obscure important histories or perpetuate oppressive regimes; they also contribute to positive social change by engaging communities and providing alternative strategies for storytelling, communication and organizing. Historical and contemporary uses of data and visualization in colonization, surveillance and management are problematized through critical interventions that use performance, embodiment and counternarratives. The publication is the product of an exhibition organized by Onsite Gallery at OCAD University, Toronto, in 2018.

Diagrams of Power features works by artists, designers, cartographers, historians and collectives including Julie Mehretu, Iconoclasistas, Burak Arıkan, Teddy Cruz and Fonna Forman, Bureau d'Études, Ogimaa Mikana, Department of Unusual Certainties, Josh Begley, Lize Mogel, Philippe Rekacewicz, Margaret Pearce, Joshua Akers, Anti-Eviction Mapping Project, Vincent Brown and others.

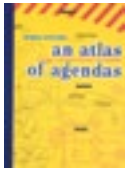
ONOMATOPEE PROJECTS

9789493148031 U.S. \$30.00

Pbk, 6.75 x 9.5 in. / 300 pgs / illustrated throughout.

July/Art/Design

Territory: NA LA ASIA AFR



ALSO AVAILABLE

An Atlas of Agendas

9789491677977

Hbk, U.S. \$50.00

Onomatopoe

Territory: NA LA ASIA AFR

The People's Guide to A.I.

By Diana Nucera and Mimi Onuoha.

Foreword by Stephanie Dinkins.

Systems that use artificial intelligence (AI) are becoming present in more and more parts of our lives, subtly guiding daily life from listening to music to getting stopped by the police. But what does this technology really mean for people, now and in the future? What happens when we have developed computer systems that can do things we previously thought only humans could do?

Written by Mimi Onuoha and Mother Cyborg (Diana Nucera), *The People's Guide to A.I.* is a beginner's guide to understanding AI and other data-driven tech. The guide, written in accessible language and featuring workbook activities for interactive learning, uses a popular education approach to explain AI-based technologies so that everyone—from youth to seniors, from non-techies to experts—has the chance to think critically about the kinds of futures automated technologies can bring.

The mission of *The People's Guide to A.I.* is to open discussion around AI by demystifying and shifting the narrative about what types of uses AI can have for everyday people. The guide began as a PDF and print pamphlet; this present edition marks its first appearance as a book, now with new, updated content and design.

Mimi Onuoha (born 1989) is a Nigerian American, Brooklyn-based media artist and researcher who has been in residence at Eyebeam Art & Technology Center, Studio XX, Columbia University's Tow Center and the Royal College of Art. Onuoha earned her MPS from NYU Tisch's Interactive Telecommunications Program, where she is currently a researcher.

Organizer and artist Mother Cyborg, also known as **Diana Nucera**, released her debut album, *Pressure Systems*, in 2017.

PIONEER WORKS PRESS

9781945711084 U.S. \$12.00 GBP £10.00

Pbk, 6 x 9 in. / 120 pgs / 5 duotone / 5 b&w.

January/Nonfiction Criticism

Territory: WORLD



NEW REVISED EDITION

Museum of Capitalism

Expanded Second Edition

Edited with text by Andrea Steves, Timothy Furstnau. **Text by** Stephen Squibb, J.K. Gibson Graham, Ingrid Burrington, Steven Cottingham, Lester K. Spence, Heather Davis, Kevin Killian, Jennifer González, Chiara Bottici, Ian Alan Paul, Chantal Mouffe, Calum Storrie, Susannah Sayler, Edward Morris, Lucy R. Lippard, T.J. Demos, Sasha Lilley, McKenzie Wark, Sarrita Hunn, James McAnally, Kim Stanley Robinson, Jodi Dean, Ben Davis, Madeline Lane-McKinley, Nina Power, Abigail Satinsky, Simon Sheikh.

The Museum of Capitalism—a traveling exhibition that has been hosted in Oakland and Boston and will arrive in New York City in fall 2019—treats capitalism as a historical phenomenon. This speculative institution views the present and recent past from the implied perspective of a future society in which our economic and political system has ended, and is now memorialized and subjected to the museological gaze. The goal of the museum, and its publication, is to “educate this generation and future generations about the ideology, history and legacy of capitalism.” To this end, *Museum of Capitalism* features sketches and renderings of exhibits and artifacts, combined with relevant quotations from historical sources, interspersed with speculative essays on the intersections of ecology, race, museology, historiography, economics and politics.

Included are representations of artworks and museum exhibits created by artists Oliver Ressler, Sayler/Morris, Dread Scott, Temporary Services, Superflex and others, original Isotype graphics drawn from the museum's lexicon of “capitalisms” and texts from Lucy Lippard, Lester K.

Spence, T.J. Demos, Chantal Mouffe, McKenzie Wark and Kim Stanley Robinson, among others.

For this new, expanded second edition of *Museum of Capitalism* (the first was published in 2017), Jodi Dean, Ben Davis, Madeline Lane-McKinley, Nina Power, Abigail Satinsky, Simon Sheikh and FICTILIS have contributed new texts.

INVENTORY PRESS

9781941753262 U.S. \$45.00 GBP £40.00

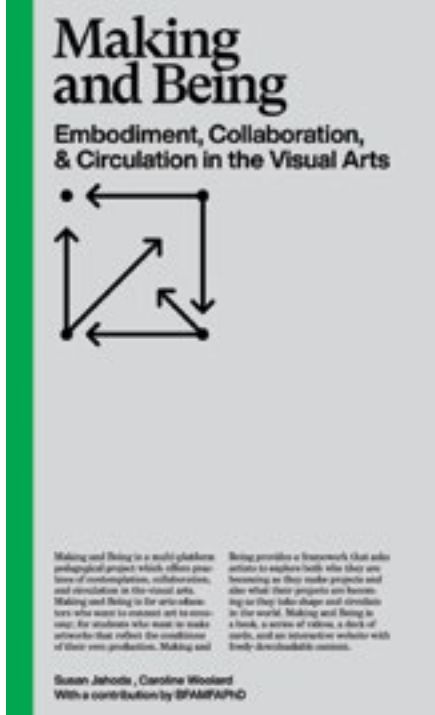
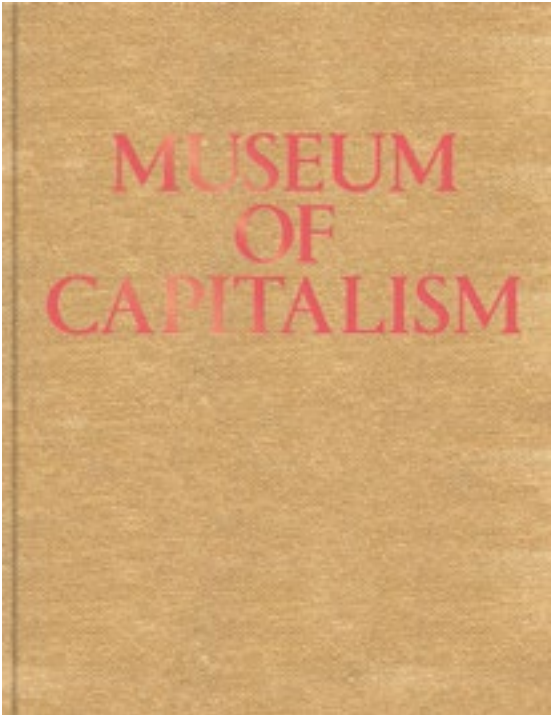
Hbk, 7.5 x 9.75 in. / 216 pgs / 90 color / 25 duotone.

December/Art

Territory: WORLD

EXHIBITION SCHEDULE

New York: Parsons School of Design, 10/11/19–12/18/19



PIONEER WORKS PRESS

9781945711077 U.S. \$17.95 GBP £17.50

Pbk, 4.5 x 7.5 in. / 180 pgs / 20 color.

January/Nonfiction Criticism/Art

Territory: WORLD

Making and Being

Embodiment, Collaboration, & Circulation in the Visual Arts

By Susan Jahoda and Caroline Woolard.

Contributions by Leigh Claire La Berge, Stacey Salazar, Alta Starr.

Aimed at those who want to connect art to economy and produce works that reflect the conditions of their own production, *Making and Being* provides a framework for rethinking the artist's practice. In this book, artists are asked to reflect on both who they are becoming as they make projects, and also what their projects are becoming as they take shape and circulate in the world.

Making and Being is the culmination of five years of experimentation and research in art school classrooms around the world conducted by artists and educators Susan Jahoda, Caroline Woolard and Emilio Martinez-Poppe. Trying out ideas and exercises, the authors learned what works and what doesn't, resulting in a multiplatform pedagogical project that offers exercises and practices for fostering mindful collaboration, contemplation and social and ecological analysis. Here, their most essential assignments and activities are compiled into one book.

Making and Being is published in collaboration with BFAMFAPhD, a collective that includes artists, designers, technologists, organizers and educators working at the intersection of art, technology and political economy.

Susan Jahoda is an artist, educator and organizer whose work includes video, photography, text, performance, installation and research-based collaborative projects, and a core member of the New York-based collectives BFAMFAPhD and the Pedagogy Group. She is currently a Professor of Art at the University of Massachusetts, Amherst, and resides in New York City.

Caroline Woolard is an Assistant Professor of Sculpture at the Hartford Art School, CT. Woolard employs sculpture, installation and online networks to study the pleasures and pains of interdependence. She is the 2018–20 inaugural Walentas Fellow for Women Leaders in the Arts at Moore College of Art and Design.

“This project’s socially based approach to art and design education hits a nerve with today’s generation of active makers.” –ELLEN LUPTON, AUTHOR AND CURATOR



NEW REVISED EDITION

Merce Cunningham: Changes

Notes on Choreography

Edited by Frances Starr.

On the occasion of Merce Cunningham’s centennial comes this handsome new edition of his classic and long-out-of-print artist’s book *Changes: Notes on Choreography*, first published in 1968 by Dick Higgins’ Something Else Press. The book presents a revealing exposition of Cunningham’s compositional process by way of his working notebooks, containing in-progress notations of individual dances with extensive speculations about the choreographic and artistic problems he was facing.

Illustrated with over 170 photographs and printed in color and black and white, the book was described by its original publisher as “the most comprehensive book on choreography to emerge from the new dance ... [which] will come to stand with Eisenstein’s and Stanislavsky’s classics on the artistic process.” By the time these notebooks were published, Cunningham had already led the Merce Cunningham Dance Company for 15 years, and had collaborated with Cage and others on milestones such as *Variations V* (1966) and *RainForest* (1968), the latter with Andy Warhol, David Tudor and Jasper Johns.

Along with his essay collection *Dancing in Space and Time* (1978), *Changes* is one of the most significant publications on Cunningham’s enduring contributions to dance, which developed through collaboration with John Cage to incorporate formal innovation with regard to chance, silence and stillness.

THE SONG CAVE/
MERCE CUNNINGHAM TRUST

9780998829074 U.S. \$25.00 GBP £22.00

Pbk, 6 x 9.25 in. / 188 pgs / 16 color / 160 b&w.

September/Performing Arts

Territory: WORLD

SPRING–SUMMER MIDSEASON SUPPLEMENT

Womens Work

Edited by Alison Knowles, Annea Lockwood. Text by Beth Anderson, Ruth Anderson, Jackie Apple, Barbara Benary, Sari Dienes, Bici Forbes, Simone Forti, Wendy Greenberg, Heidi Von Gunden, Françoise Janicot, Christina Kubisch, Carol Law, Mary Lucier, Lisa Mikulchik, Pauline Oliveros, Takako Saito, Carolee Schneemann, Mieko Shiomi, Elaine Summers, Carole Weber, Ann Williams, Julie Winter, Marilyn Wood.

In 1975, Alison Knowles (born 1933), founding member of Fluxus, and experimental composer Annea Lockwood (born 1939) co-edited and self-published *Womens Work*, a magazine of text-based and instructional scores written by women primarily for music and dance performance. The magazine appeared in two issues between 1975 and 1978. This superb facsimile edition, comprising a book and poster housed in a printed folder, gathers the work from both issues, by artists Beth Anderson, Ruth Anderson, Jackie Apple, Barbara Benary, Sari Dienes, Bici Forbes, Simone Forti, Wendy Greenberg, Heidi Von Gunden, Françoise Janicot, Christina Kubisch, Carol Law, Mary Lucier, Lisa Mikulchik, Pauline Oliveros, Takako Saito, Carolee Schneemann, Mieko Shiomi, Elaine Summers, Carole Weber, Ann Williams, Julie Winter and Marilyn Wood. This is an important reissue, collecting as it does works in a field whose “classics” are typically confined to male-dominated publications.

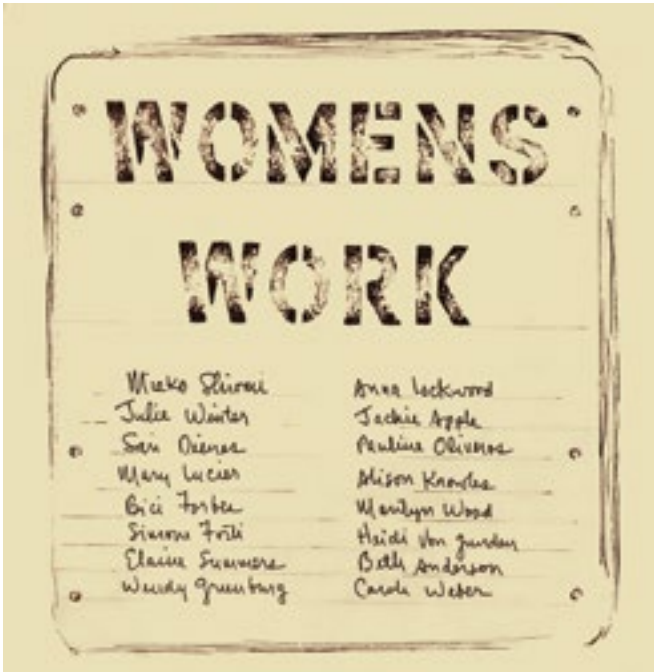
PRIMARY INFORMATION

9781732098657 U.S. \$24.00 SDNR40

Slip, pbk, 8.25 x 8.25 in. / 33 pgs / 1 poster.

June/Art/Music/Performing Arts

Territory: NA ASIA



“It goes without saying that a dance is a dance and a book about dance is a book. Though they may meet at the intersection of Art and Good Intentions, I find myself greedy. I have a longstanding infatuation with language, a not-easily assailed conviction that it, above all else, offers a key to clarity. Not that it can replace experience, but rather holds a mirror to our experience, gives us distance when we need it. So here I am, in a sense, trying to ‘replace’ my performances with a book, greedily pushing language to clarify what already was clear in other terms. But, alas, gone. This has seemed one good reason to compile a book out of the remains of my performances, letting the language fall where it may. Let it be said ‘She usually makes performances and has also made a book.’”

—YVONNE RAINER

FACSIMILE EDITION

Yvonne Rainer: Work 1961–73

Text by Yvonne Rainer.

Forty-five years after its publication, Primary Information brings Yvonne Rainer’s classic book back into print in an exact facsimile.

In 1974, Yvonne Rainer published *Work 1961–73*, an illustrated catalog of her performance works up to that point. In these years, as the art world turned toward minimalism, Rainer and her Judson Dance Theater colleagues were engaged in a parallel, and equally radical, redefinition of dance. Stripping dance of its pomp and self-serious virtuosity, they created what dancer and choreographer Pat Catterson has called “the people’s dance.” Or, as Rainer put it, instead of the “overblown plot” of traditional dance, she explored the “obvious” alternative: “stand, walk, run, eat, carry bricks, show movies, or move and be moved by some *thing* other than oneself.”

Work 1961–73 chronicles the years when Rainer found herself and her work at the heart of a revolution in dance, performance and art. Written in Rainer’s wonderful frank, funny and perceptive prose, and illustrated with photographs, handwritten scores, sketches, press articles and ephemera, *Work 1961–73* is a period document and an instruction manual, an archive and a manifesto.

A sought-after, rare classic, *Work 1961–73* is brought back into print in a true facsimile edition by Primary Information; the only change is the small addition of new notes at the back of the book.

One of the most influential artists of her generation, dancer, choreographer and filmmaker **Yvonne Rainer** (born 1934) was a founding member of Judson Dance Theater in New York City and a leading figure in the development of minimalist and postmodern dance.

PRIMARY INFORMATION

9781732098633 U.S. \$40.00

Pbk, 7.75 x 10.5 in. / 344 pgs / 225 b&w.

October/Art/Artists’ Books, Performing Arts

Territory: NA ASIA



ALSO AVAILABLE

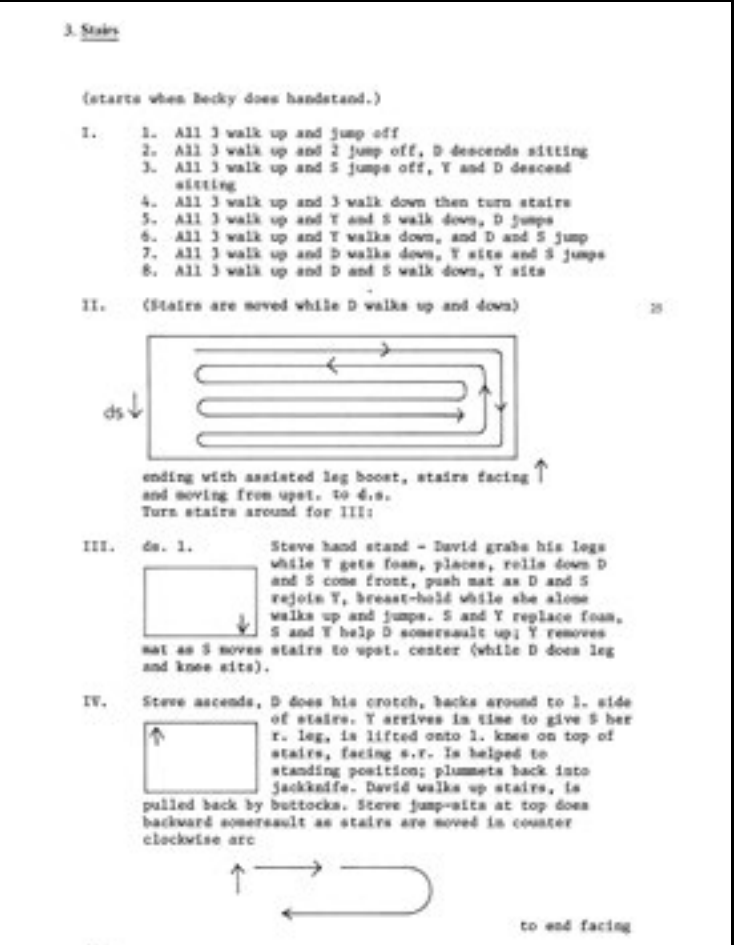
Poems by Yvonne Rainer

9781936440108

Pbk, U.S. \$12.00

Badlands Unlimited

Territory: NA LA ASIA AU/NZ AFR ME





Steven Leiber: Catalogs

Text by Philip Aarons, Elisheva Biernoff, Alexandra Bowes, Jessica Brier, Ann Butler, Genie Candau, Christophe Cherix, Susanne Cockrell, Arnaud Desjardins, Marc Fischer, Chris Fitzpatrick, David Leiber, Michael Lowe, Adam Michaels, Tom Patchett, David Platzker, Marcia Reed, Lawrence Rinder, Anne Rorimer, David Senior, Erika Torri, Andrew Tosiello, Robin Wright.

Steven Leiber was a pioneering San Francisco art dealer, collector and gallerist who specialized in the dematerialized art practices of the 1960s and 1970s and the ephemera and documentation spawned by conceptual art and other postwar movements. To sell this material, Leiber produced a series of 52 iconic catalogs between 1992 and 2010. Far from your ordinary dealer catalog, Leiber's catalogs paid homage to the kind of historic printed matter that he bought and sold, mimicking iconic publications like Wallace Berman's *Semina* journal and the exhibition catalog for Documenta V (1972). Leiber's reputation spread via these unique volumes, which included works by John Baldessari, Lynda Benglis, Ray Johnson, Lucy Lippard, Allan Kaprow, Yayoi Kusama, Claes Oldenburg, Ed Ruscha, Lawrence Weiner and many more.

Across 252 pages, this book documents the full set of 52 dealer catalogs produced by Steven Leiber between 1992 and 2010. Inspired by Leiber's often humorous borrowing for his catalog designs, the book's format references Sol LeWitt's *Autobiography* and includes an essay and contextual notes by SFMOMA Head Librarian David Senior. Additional contributors include Ann Butler, Christophe Cherix, Marc Fischer, Adam Michaels, Tom Patchett, David Platzker, Marcia Reed, Lawrence Rinder and Robin Wright.

Steven Leiber (1957–2012) began to buy and sell ephemera while working as a private dealer selling prints, drawings and multiples in the early 1980s. Scrupulously organized and cataloged, Leiber's collection—housed in his grandmother's basement—became an important resource for scholars, curators and other enthusiasts. The collection included the work of some 1,000 artists and represented practically every major movement within late 20th-century avant-garde practice, including Fluxus, conceptual art, land art, mail art, performance and video.

INVENTORY PRESS & RITE EDITIONS

9781941753248 U.S. \$55.00 GBP £50.00
Pbk, 10.25 x 10.25 in. / 252 pgs / 300 color.
October/Art
Territory: WORLD

Beloved by collectors and scholars alike, Steven Leiber's beautiful bookseller catalogs shaped the canon of publications by artists

Modern Artifacts

Edited with text by Tod Lippy. Text by Michelle Elligott. Contributions by Mary Ellen Carroll, Rhea Karam, Mary Lum, Clifford Owens, Michael Rakowitz, Paul Ramirez Jonas.

Modern Artifacts includes all 18 installments of the series, copresented with *Esopus* and the Museum of Modern Art Archives, that originally appeared in *Esopus*, the award-winning nonprofit arts annual that suspended publication in 2018.

Each of these installments focuses on a particular part of the MoMA Archives—subjects include the museum's first guest book, its "Art Lending Service" program, activities in the museum's garden, materials from the archives of contemporary artists such as James Lee Byars, Scott Burton and Grace Hartigan, and correspondence, photographs and other ephemera related to exhibitions such as the groundbreaking *Spaces* show in 1970 devoted to installation art.

The book, which features several removable inserts of archival materials printed in facsimile, also includes brand-new contributions commissioned from six contemporary artists—Mary Ellen Carroll, Rhea Karam, Mary Lum, Clifford Owens, Michael Rakowitz and Paul Ramirez Jonas—who have each created a project in the book inspired by a particular item or series of items in the MoMA Archives.

ESOPUS BOOKS

9780989911771 U.S. \$85.00 GBP £75.00 **SDNR40**
Hbk, 9.5 x 12 in. / 300 pgs / 300 color.
December/Art
Territory: WORLD



Sol LeWitt: \$100 Works

Introduction by Jason Rulnick. Text by Veronica Roberts.

\$100 Works presents a comprehensive overview of conceptualist pioneer Sol LeWitt's numbered *R Series* drawings, which he created from approximately 1971 to 1979. As early as 1967, LeWitt had started making cut, folded and torn works, which he intended would always sell for \$100. "His wall drawings were already selling for thousands of dollars, so he wanted to have some artwork that everybody could buy," notes Jason Rulnick.

This body of work consists of over 800 folded, torn and cut paper works, including cut maps, reproductions, and manipulated silver gelatin photographs. Thanks to extensive research throughout various private and public collections around the world, this volume includes over 100 color plates, along with an index/description of all 870 known works, information that has been made available through the artist's day books and journals uncovered (in the studio) by Veronica Roberts. In the high-flying commerciality of the contemporary art world, LeWitt's intention and foresight for this body of work resonates more than ever today.

RADIUS BOOKS

9781934435922 U.S. \$65.00 GBP £57.00
Hbk, 9.75 x 11.75 in. / 240 pgs / 110 color.
November/Art
Territory: WORLD

Among LeWitt's great contributions to art was the invention of his own economic model



FACSIMILE EDITION

Sol LeWitt: Four Basic Kinds of Lines & Colour

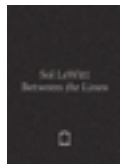
Originally published in 1971, *Four Basic Kinds of Lines & Colour* is a classic artist's book by preeminent conceptual artist Sol LeWitt (1928–2007). Featuring 34 pages of drawings, the work is an early example of LeWitt's rigorous, algorithmic process in which a set of rules, applied to generate an image, are subsequently run through all of their permutations.

In the late 1960s LeWitt began applying this technique, first developed for his wall drawings, to "artists' books," a term that was coined two years after this book appeared. In this publication, LeWitt demonstrates the 34 ways that basic lines (horizontal, vertical, left-facing diagonal and right-facing diagonal) can be rendered in four colors (red, yellow, blue and black), with each page displaying a single combination (for example, horizontal lines in blue).

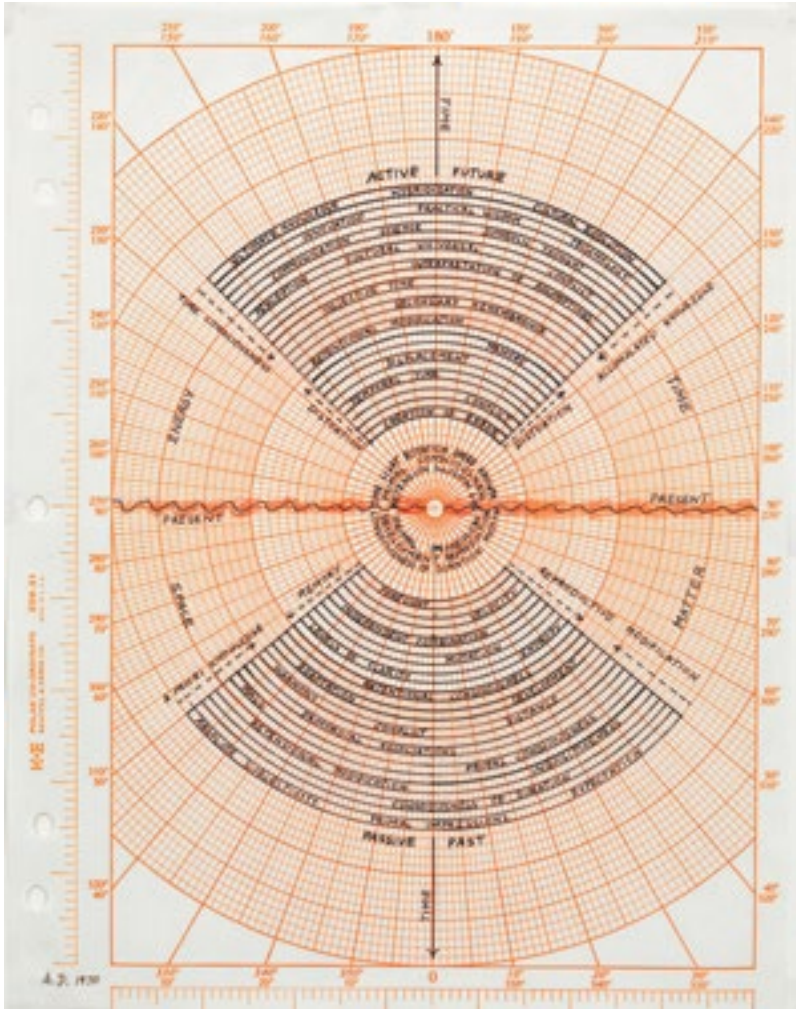
The book is one of LeWitt's signature bookworks, which in its original edition remains quite scarce, so this new facsimile edition is significant; almost none, if any, of his books (he produced over 50) have been reprinted.

PRIMARY INFORMATION/PRINTED MATTER, INC.

9781732098664 U.S. \$16.00
Pbk, 8 x 8 in. / 36 pgs / 16 color / 16 b&w.
August/Artists' Books
Territory: NA ASIA



ALSO AVAILABLE
Sol LeWitt: Between the Lines
9783960983446
Pbk, U.S. \$50.00 \$67.50 **FLAT40**
Walther König, Köln



“Agnes Denes, the queen of land art, made one of New York’s greatest public art projects ever in 1982. Now, the world might be catching up with her.”
—KARRIE JACOBS, *NEW YORK TIMES*



Agnes Denes: Absolutes and Intermediates

Edited by Emma Enderby. Foreword by Alex Poots. Text by Giampaolo Bianconi, Agnes Denes, Emma Enderby, Lyn Gamwell, Renee Gladman, Caroline A. Jones, Lucy R. Lippard, Dan Mills, Timothy Morton, Klaus Ottmann. Interview by Hans Ulrich Obrist.

Agnes Denes: Absolutes and Intermediates accompanies the largest exhibition of the artist’s work in New York to date, held at The Shed in fall 2019 as part of the arts space’s opening season. Presenting more than 130 works, this comprehensive publication, presented in an embossed slipcase, spans the 50-year career of the path-breaking artist dubbed “the queen of land art” by the *New York Times*, famed for her iconic *Wheatfield—A Confrontation* (1982), for which she planted a two-acre wheatfield in Lower Manhattan on the Battery Park Landfill, in the shadow of the then recently erected Twin Towers.

A major undertaking, this superb catalog includes a comprehensive text by the exhibition’s curator, Emma Enderby, an interview with Denes by Hans Ulrich Obrist, essays by prominent scholars and curators including Caroline A. Jones, Lucy R. Lippard and Timothy Morton that examine Denes’ multifaceted practice in new ways, writings by the artist and reflections by curators who have worked with Denes over the course of her career. New works by Denes commissioned by The Shed for the exhibition are presented in a special insert.

Budapest-born, New York-based artist **Agnes Denes** (born 1931) rose to international attention in the 1960s and 1970s as a leading figure in conceptual, environmental and ecological art. A pioneer of several art genres, she has created work in many mediums, utilizing various disciplines—such as science, philosophy, linguistics, ecology and psychology—to analyze, document and ultimately aid humanity.

THE SHED
9781732494701 U.S. \$65.00 GBP £57.00
Slip, hbk, 9 x 11.75 in. / 384 pgs / 330 color / 15 b&w.
December/Art
Territory: WORLD

EXHIBITION SCHEDULE
New York, NY: The Shed, 10/09/19–01/19/20

SPRING–SUMMER MIDSEASON SUPPLEMENT

Eva Hesse: Oberlin Drawings

Drawings in the Collection of the Allen Memorial Art Museum, Oberlin College

Edited by Barry Rosen. Foreword by Helen Hesse Charash, Andria Derstine. Text by Briony Fer, Gioia Timpanelli, Manuela Ammer, Andrea Gyorody, Jörg Daur.

This monumental tome contains the entirety of the important German artist’s drawings held in the collection of the Allen Memorial Art Museum, Oberlin College, Ohio. The AMAM was the first museum to purchase a sculpture by Hesse, *Laocoon*, in 1970. In gratitude for its recognition of Hesse’s work, and following the artist’s untimely death, her sister Helen Hesse Charash generously donated the artist’s notebooks, diaries, sketchbooks, photographs and letters to the museum.

Hesse’s drawings played a crucial role in her work, which in turn gave way to an array of highly innovative techniques and styles that today still defy classification. As she commented in 1970: “I had a great deal of difficulty with painting but never with drawing ... the translation or transference to a large scale and in painting was always tedious.... So I started working in relief and with line.” Hesse’s custom of introducing sculptural materials into drawing and painting continues to influence artmaking today.

Eva Hesse (1936–70) was one of the foremost artists of the 20th century. Her work combined the seriality and reductionism of 1960s minimalism with emotion, sensuousness and physicality. Her work is in the collections of the Museum of Modern Art, Tate, Guggenheim and many others.

HAUSER & WIRTH PUBLISHERS
9783906915395 U.S. \$60.00 GBP £53.00
Hbk, 9.5 x 11 in. / 428 pgs / 391 color.
August/Art
Territory: WORLD



From the geometric to the biomorphic, Hesse’s drawings are as radical and sensuous as her sculptures



Arshile Gorky: 1904–1948

Preface by Maria Cristina Gribaudi. Text by Gabriella Belli, Edith Devaney, Saskia Spender.

Armenian American artist Arshile Gorky (c. 1904–48) made his first mature works in New York City in the mid-1920s, by which point the traumatic history of the 20th century had already made him a genocide survivor and an exile from his homeland. Channeling his study of the modern masters through his own painful experiences and poignant memories, in two decades Gorky produced a huge body of deeply personal, emotionally intense lyrical abstractions that had a huge influence on his contemporaries.

Arshile Gorky explores the strength of Gorky’s artistic voice throughout the stages of his remarkable, though tragically short, career. Featuring more than 80 paintings and works on paper drawn from public and private collections around the world, this volume presents a comprehensive retrospective survey of the artist’s work. New essays by curators Edith Devaney, Gabriella Belli and Saskia Spender, the artist’s granddaughter and President of the Arshile Gorky Foundation, explore the artist’s life, work and subsequent influence. Tracing how Gorky interweaved motifs, references and painterly flourishes in paintings and elaborate works on paper, *Arshile Gorky* reveals the artist’s unique position as a bridge between Europe and America, between surrealism and abstract expressionism. He remained a pivotal figure after his untimely death, influencing many other artists; Willem de Kooning acknowledged Gorky as a “driving force” among his generation of painters.

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|---|--------------------------------------|
| HAUSER & WIRTH PUBLISHERS | EXHIBITION SCHEDULE |
| 9783906915340 U.S. \$55.00 GBP £50.00 | Venice, Italy: Ca’ Pesaro |
| Hbk, 11 x 9.75 in. / 240 pgs / 118 color. | International Gallery of Modern Art, |
| September/Art | 05/08/19–09/22/19 |
| Territory: WORLD | |



Giorgio Morandi

Edited by Alessia Calarota.

Italian painter Giorgio Morandi (1890–1964) was a poet of the ordinary. Best known for his still lifes, Morandi arranged simple objects—he tended to favor bottles, vases and bowls, earning him the patronizing description “the Italian painter of bottles”—in seemingly simple compositions in modestly scaled paintings. Bathed in flickering light and muted, earthy color, Morandi’s subtle and contemplative paintings are disarmingly absorbing, imbued with deep feeling and a reassuring solidity. Small and sublime at the same time, his paintings are generous to attentive viewers, and have drawn rapturous praise from artists and critics alike.

Morandi devoted his career to the pursuit of what he called “the essence of things.” “Even in as simple a subject” as a still life, Morandi explained, “a great painter can achieve a majesty of vision and an intensity of feeling to which we immediately respond.” He pursued this goal over the course of about 50 years, in the execution of some 1,350 oil paintings and 133 etchings.

Featuring a selection of Morandi’s oil and watercolor paintings, drawings and etchings, this publication ranges from Morandi’s renowned still lifes to his elegant flower vases and lonely landscapes. The book presents the whole of the artist’s silent yet profound innovation, halfway between reality and abstraction, and reveals why Morandi has remained a constant source of inspiration for generations of artists.

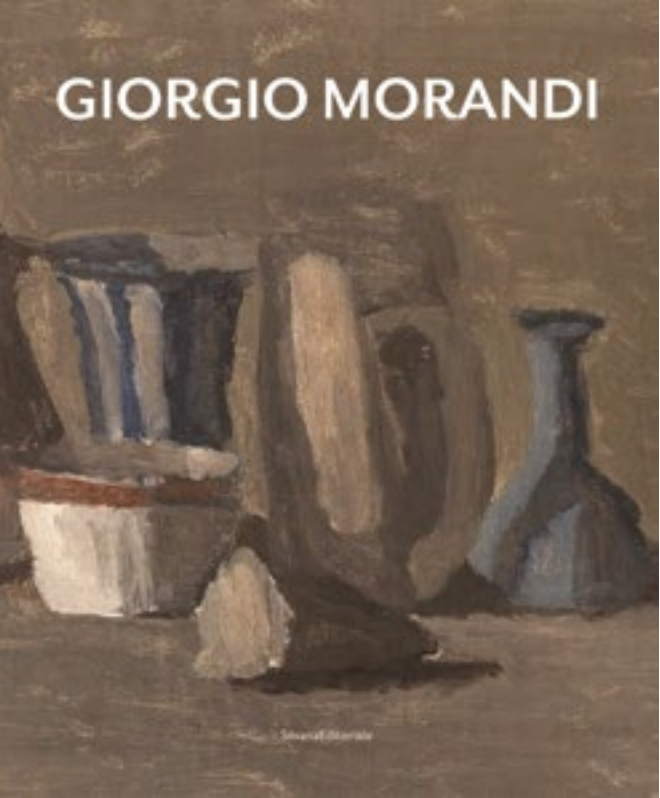
SILVANA EDITORIALE

9788836642267 U.S. \$50.00

Hbk, 9 x 11 in. / 192 pgs / 230 color.

October/Art

Territory: NA LA ASIA AU/NZ AFR ME



BACK IN PRINT

Albert York

Text by Bruce Hainley, Calvin Tomkins, Fairfield Porter.

Art critic Calvin Tomkins has called Albert York (1928–2009) “the most highly admired unknown artist in America.” Over the course of three decades, York’s small paintings of landscapes, flowers, cows and figures have proven among the most quietly transcendent pictures of our time. Because he worked on the east end of Long Island, far from the center of the Manhattan art world, York’s art remained something of a secret, albeit one with a devoted following. His admirers included Fairfield Porter, Susan Rothenberg, Paul Mellon, Jacqueline Kennedy Onassis and Edward Gorey, who once said he would “buy anything of York’s, sight unseen, if anything were available.” Originally published in 2015 and quickly going out of print, this book provides the first substantial overview of this reclusive artist. Including full-color plates of over 60 works spanning York’s career, a new essay by poet and art critic Bruce Hainley, plus earlier essays by Fairfield Porter and Calvin Tomkins, a chronology, a complete bibliography and a detailed catalog of works, this publication is a testament to, as Hainley puts it, York’s “pursuit of lyric intensity while negotiating a point-blank confrontation with history—all in stealth relation to the leopard-alive instant at the end of the brush.”

MATTHEW MARKS GALLERY

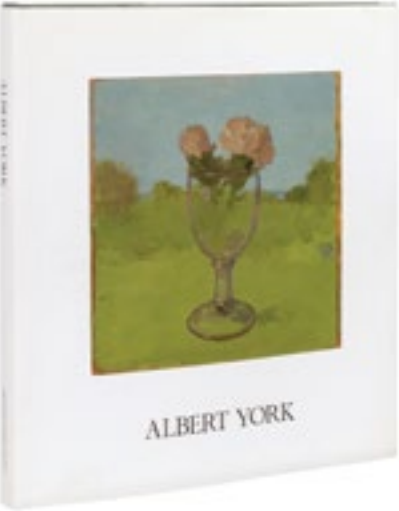
9781944929237

U.S. \$60.00 GBP £53.00

Clth, 10 x 11.25 in. / 184 pgs / 90 color / 2 b&w.

November/Art

Territory: WORLD



“Reproducing some 60 paintings and drawings along with vintage press clippings, *Albert York* is a gorgeous, serious-minded thing.”

–MARTIN HERBERT, ARTREVIEW



A Death

Notes of a Suicide

By Zalman Shneour.

Introduction and translation by Daniel Kennedy.

In a Yiddish take on *Notes from Underground*, a dark love affair develops in an unnamed Eastern European city between the young, impoverished, violently self-loathing teacher, Shloyme—and a hungry, spiteful and unsettlingly sensual revolver. Ostensibly purchased to protect Shloyme from the pogroms sweeping the empire, the weapon instead opens a portal to his innermost demons, and through it he begins his methodical mission to eradicate any remnants of life and humanity in him and pave the way for his self-destruction. *A Death* takes the form of a diary that follows the Jewish calendar.

Written in Yiddish in 1905 and published with immediate success in Warsaw in 1909, *A Death* utilizes the influences of Dostoyevsky and Schopenhauer to depict a distinctly Jewish experience of uprooted modernity, and presents a lesser-known strand of Jewish decadent literature. This translation of his inaugural novel is Schneour's first appearance in English since 1963. Its exploration of alienation, mental health, toxic masculinity and violence is remarkably contemporary. Born in Shklow, **Zalman Shneour** (1887–1959) was one of the major figures of Jewish modernity, and was the most popular Yiddish writer between the World Wars. He wrote poetry, prose and plays in both Yiddish and Hebrew. Like many of his generation, his life was spent moving from city to city in search of literary community or escaping political turmoil: from Odessa to Warsaw to Vilne, and on to such Western cities as Bern, Geneva, Berlin, Paris, New York (where he died) and Tel Aviv (where he is buried).

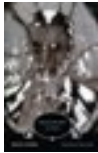
WAKEFIELD PRESS

9781939663450 U.S. \$15.95 GBP £13.99

Pbk, 5.5 x 8 in. / 224 pgs.

December/Fiction & Poetry

Territory: WORLD



ALSO AVAILABLE

Imaginary Lives

9781939663344

Pbk, U.S. \$14.95 GBP £12.99

Wakefield Press

Territory: WORLD

At the Blue Monkey

33 Outlandish Stories

By Walter Serner.

Introduction and translation by Erik Butler.

Walter Serner's first story collection, published in German in 1921, brought to narrative form the philosophy of his earlier Dada manifesto/handbook, *Last Loosening: A Handbook for the Con Artist & Those Who Wish to Be One*—life is a con job and demands the skills of a swindler. With its depiction of a world of appearances in which nothing can be trusted, *At the Blue Monkey* helped establish the ex-doctor and renounced Dadaist as a literary “Maupassant of crime” and offers in this first English translation 33 stories of criminals, con artists and prostitutes engaged in varieties of financial insolvency, embezzlement, sexual hijinks, long and short cons, and dalliances with venereal diseases and drugs.

Told in a baroque, sometimes baffling poetry of underworld slang in an urban world of bars and rent-a-rooms, these short tales are presented to the reader like so many three-card Montes in which readers come to realize too late that they may well themselves be the literary mark.

Walter Serner (1889–1942) helped found the Dada movement and embodied its most cynical and anarchic aspects. After breaking with the movement, he began publishing crime stories and the 1925 novel *The Tigress*. Moving constantly across Europe, he eventually disappeared and was rumored to have vanished into the criminal milieu he wrote about; in fact he had returned to Czechoslovakia, married and become a schoolteacher. In 1942, he and his wife presumably died after being moved from a concentration camp, his books banned and burned by the Nazis.

WAKEFIELD PRESS

9781939663467 U.S. \$15.95 GBP £13.99

Pbk, 5.5 x 8 in. / 192 pgs.

December/Fiction & Poetry

Territory: WORLD



ALSO AVAILABLE

Letters, Dreams, and Other Writings

9781939663399

Pbk, U.S. \$14.95 GBP £12.99

Wakefield Press

Territory: WORLD



Cruise of Shadows

Haunted Stories of Land and Sea

By Jean Ray.

Introduction and translation by Scott Nicolay.

Footsteps in an abandoned holiday resort as the cold weather settles in; a knock on the door of a hut in the middle of an isolated bog; a lane in Rotterdam perceptible to only one inhabitant in the city. In *Cruise of Shadows*, Jean Ray began to fully explore the trappings of the ghost story to produce a new brand of horror tale: one that described the lineaments of a universe adjacent to this one, in which objects sweat hatred and fear, and where the individual must face the unknown in utter isolation. First published in 1931, two years after he served his prison sentence for embezzling funds for his literary magazine, Ray's second story collection failed to find the success of his first one, *Whiskey Tales*, but has emerged over the years as a key publication in the Belgian School of the Strange. It has remained unavailable in its integral form even in French until recently, however, though it contains some of Ray's most anthologized and celebrated stories, including two of his best known, “The Mainz Psalter” and “The Shadowy Alley.” This is the book's first English translation, and the second of the volumes of Ray's books to be published by Wakefield Press.

Alternately referred to as the “Belgian Poe” and the “Flemish Jack London,” **Jean Ray** (1887–1964) delivered tales of horror under the stylistic influence of his most cherished authors, Charles Dickens and Geoffrey Chaucer. A pivotal figure in what has come to be known as the “Belgian School of the Strange,” Ray authored some 6,500 texts in his lifetime.

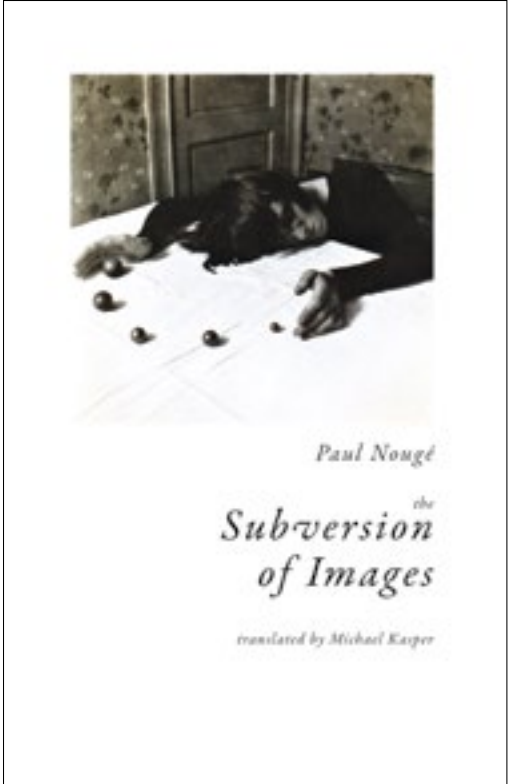
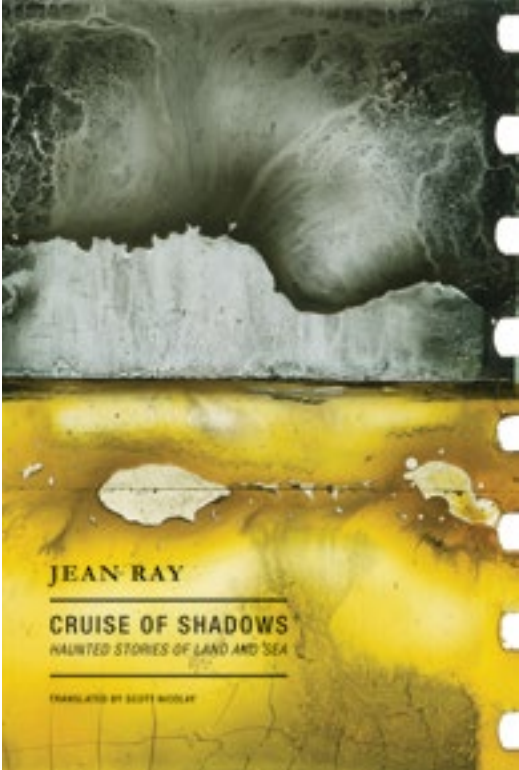
WAKEFIELD PRESS

9781939663443 U.S. \$15.95 GBP £13.99

Pbk, 5.5 x 8 in. / 232 pgs.

January/Fiction & Poetry

Territory: WORLD



FACSIMILE EDITION

The Subversion of Images

Notes Illustrated with Nineteen Photographs by the Author

By Paul Nougé.

Edited by Marcel Marien. Translated by Michael Kasper. Afterword by Xavier Canonne.

First edited and published by Marcel Marien in 1968 in a limited edition of 230 copies, half a year after Paul Nougé's death, *The Subversion of Images* is a miniature classic in both the photobook and surrealist canons. It collects Nougé's notes and photographs from 1929–30 to form a guidebook to the surrealist image. Nougé here outlines his conception of the object and the surrealist approach to it, while also offering an accompaniment to the visual work of his colleague, René Magritte, whose paintings he sometimes titled. How might a tangle of string elicit terror? How might the suppression of an object move one to sentimentality? What is the effect of a pair of gloves on a loaf of sliced bread? Nougé's accompanying photographs explore these notions, and feature a number of his Belgian surrealist colleagues. This translation is presented as a facsimile of the original edition, with an afterword by Xavier Canonne, director of the Musée de la Photographie.

A biochemist by trade, **Paul Nougé** (1895–1967) was a leading light of Belgian surrealism and its primary theorist, as well as a decisive influence on such Lettrists and Situationists as Guy Debord and Gil J. Wolman, who would take inspiration from his conception of plagiarism for what would come to be termed “détournement.” Nougé steered the Brussels surrealist group toward a more rational approach to visual and verbal language that discarded the Parisian surrealists' proclivity for irrationality and occultism.

WAKEFIELD PRESS

9781939663474 U.S. \$14.95 GBP £12.99

Pbk, 4.5 x 7 in. / 58 pgs / 19 b&w.

January/Photography/Art/Artists' Books

Territory: WORLD

David Tung Can't Have a Girlfriend until He Gets into an Ivy League College

By Ed Lin.

"You're not allowed to have a girlfriend until college," my mother warned. "And you'd better get into an Ivy League school!"

David Tung Can't Get a Girlfriend until He Gets into an Ivy League College is the first official young adult novel from Ed Lin, author of the acclaimed novels *Waylaid* and *This Is a Bust*. Humorous and socially complex, the book tells the story of an Asian American New Jersey high-school student as he navigates multiple social circles as well as parental pressures to get As and conform to cultural norms and expectations. Amid these pressures from outside is the fear he will die alone, whether he gets into Harvard or not.

Exploring class tensions (for example, regular school in an upscale, Asian-majority suburb versus weekend Chinese school in working-class Chinatown) and contemporary social neuroses, *David Tung Can't Get a Girlfriend* is an already hotly anticipated book from an author whose debut novel, *Waylaid*, established him as a pioneering, provocative, welcome new voice in young adult fiction.

Ed Lin (born 1969), a journalist by training, is the author of several award-winning books, including: *Waylaid*, his literary debut; the *Robert Chow* crime series, set in 1970s Manhattan Chinatown (*This Is a Bust*, *Snakes Can't Run* and *One Red Bastard*); and the *Taipei Night Market* crime series (*Ghost Month*, *Incensed* and *99 Ways to Die*). Lin is the first author to win three Asian American Literary Awards. He lives in New York with his wife, actress Cindy Cheung, and his son Walter.

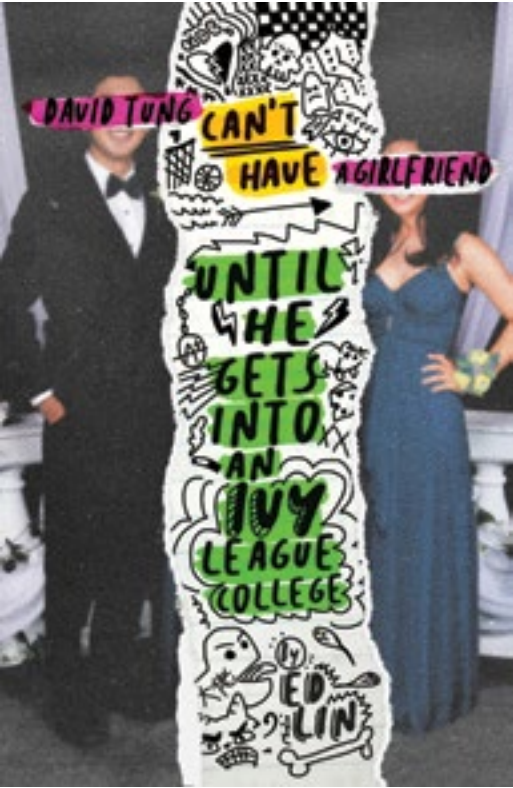
KAYA PRESS

9781885030627 U.S. \$16.95 GBP £14.99
Pbk, 4.75 x 7.25 in. / 240 pgs.
December/Fiction & Poetry/Asian American
Art & Culture
Territory: WORLD



ALSO AVAILABLE

This Is a Bust
9781885030450
Pbk, U.S. \$14.95 GBP £12.99
Kaya Press
Territory: WORLD



Last of Her Name

By Mimi Lok.

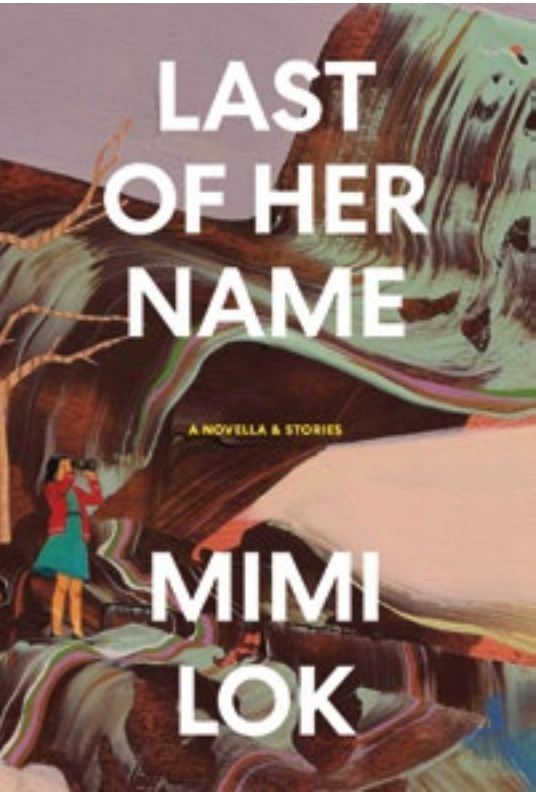
Mimi Lok's *Last of Her Name* is an eye-opening story collection about the intimate, interconnected lives of diasporic women and the histories they are born into. Set in a wide range of time periods and locales, including '80s UK suburbia, WWII Hong Kong and contemporary urban California, the book features an eclectic cast of outsiders: among them, an elderly housebreaker, wounded lovers and kung-fu fighting teenage girls. *Last of Her Name* offers a meditation on female desire and resilience, family and the nature of memory.

Mimi Lok is a Chinese writer and editor. Born and raised in the UK, she holds an MFA in creative writing from San Francisco State University. Her writing has been published or is forthcoming in *McSweeney's*, *Lucky Peach*, *Nimrod* and *Hyphen*, among other publications. She is the cofounder, Executive Director and Editor of *Voice of Witness*, an award-winning nonprofit that illuminates human rights issues through an oral-history book series (published by Haymarket and Verso) and a national education program.

"A mesmerizing and deeply felt debut that affirms all that is great about short fiction. 'The Woman In the Closet' has to be considered a new classic. Lok's collection brings startling intimacy to her characters, all of them struggling with dislocation and belonging within the Chinese diaspora. I can't think of a collection that better speaks to this moment of global movement and collective rupture from homes and history, and the struggle to find meaning despite it all." —Dave Eggers

KAYA PRESS

9781885030610 U.S. \$16.95 GBP £14.99
Pbk, 5.5 x 8.5 in. / 192 pgs.
December/Fiction & Poetry/Asian American Art & Culture
Territory: WORLD



LIMITED EDITION

Visionaire 68 Now!

Collector's Edition

Taking inspiration from this essential tool of modern political activism, *Visionaire* recontextualizes the protest poster as art object, albeit one with a practical purpose. This edition—published in an edition of 200 numbered copies, expertly printed on exhibition-standard canvas using archival ink-jet printing—is comprised of ten images with text that address the current state of the world. Contributing artists are Nan Goldin, Zoe Buckman with Hank Willis Thomas, Candice Breitz, Kim Gordon, Martine Gutierrez, Vivienne Westwood, Katerina Jebb, Tiona Nekkia McClodden with Pusha T, Marilyn Minter and Faith Ringgold; the posters themselves measure 17 x 22 inches.

Visionaire 68 Now! exploits the democratic power of art and the traditional, political imperative of the protest poster. The works in this edition are intended to be used on the streets of our cities and towns to proclaim what we hold dear.

VISIONAIRE

9781941340066 U.S. \$1,000.00 SDNR20
Special edition, boxed, 18 x 5.25 in. / 10 pgs / 10 posters / 10 color.
Available/Limited Edition
Territory: NA LA ASIA AU/NZ AFR ME



Cabinet 68: The End

Edited by Sina Najafi.

The question of endings haunts human beings across all their endeavors, which is why the idea of finitude has been a topic of philosophy since its very inception. How to finish a work, how to conclude a relationship, how to die—these are interrelated questions that challenge aesthetics, morality and existence. *Cabinet* 68, with a special section on "The End," includes Aaron Schuster on the theoretical framework of the romantic breakup; Jeff Dolven on objects such as pencils or filterless cigarettes that serve as their own handles and can therefore not be used to the very end; and Shireen Brooke on Balzac's "The Unknown Masterpiece" and the philosophy of the unfinishable. Elsewhere in the issue: Femke Herregraven on how the minute lags produced by the material infrastructure of the internet is exploited in high-frequency trading; Sasha Archibald on the influence of the Technicolor corporation's Color Advisory Service on the history of cinema; and Benjamin Breen on British mathematician and Futurian Richard Medhurst and his role in debunking the work of the Society for Psychical Research.

CABINET

9781932698831 U.S. \$12.00 GBP £10.00
Pbk, 7.75 x 9.75 in. / 96 pgs / 60 color / 30 b&w.
January/Journal
Territory: NA LA EUR ASIA AU/NZ AFR ME



ALSO AVAILABLE

Cabinet 67
9781932698824
Pbk, U.S. \$12.00 GBP \$10.00
Cabinet
Territory: NA LA EUR ASIA
AU/NZ AFR ME

OSMOS Magazine: Issue 18

Edited by Cay-Sophie Rabinowitz.

OSMOS Magazine is "an art magazine about the use and abuse of photography," explains founder and editor Cay Sophie Rabinowitz (formerly of *Parkett* and *Fantom*). The magazine is divided into thematic sections—some traditional, such as "Portfolio," "Stories" and "Reportage"—and others more idiosyncratic, such as "Eye of the Beholder," where gallerists discuss the talents they showcase, and "Means to an End," on the side effects of non-artistic image production. This issue features Camaroonian artist Ajarb Bernard Ategwa, photographers Erik Magigan Heck and Ina Jang, a conversation with Penny Slinger and essays on Sarah Charlesworth's "Unwriting." The cover is by Joanna Piotrowska.

OSMOS

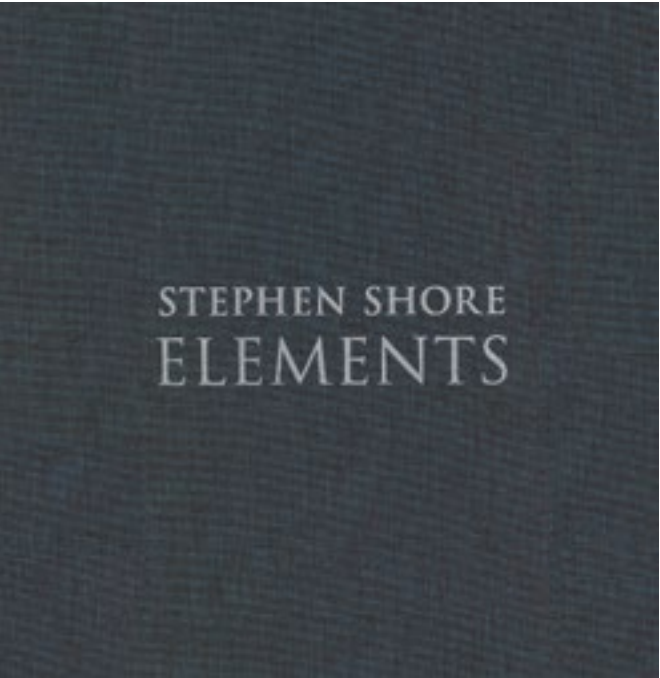
9780991660827 U.S. \$25.00 GBP £22.00
Pbk, 8.5 x 11 in. / 96 pgs / 65 color / 6 b&w.
October/Journal/Photography
Territory: WORLD



ALSO AVAILABLE

OSMOS Magazine: Issue 17
9780990698074
Pbk, U.S. \$25.00 GBP £22.00
Territory: WORLD





Stephen Shore: Elements

Stephen Shore: Elements is inspired by the Eakins Press Foundation's celebrated debut publication, Walker Evans' *Message from the Interior* (1966), gathering images from across Evans' career. As with that book, the photographs of Stephen Shore (born 1947) have been carefully selected to represent the poetry of his approach to the world through photographs. The 24 images (16 color and 8 black and white), from the last of his work with the 8x10" view camera, range in location from New York's Hudson Valley to the Yucatan, Italy, Texas, Israel and Scotland. As the book's title suggests, what connects these photographs are the elemental resonances of the earth, humanity and time.

From his early days as a teenager at Andy Warhol's Factory and his 1971 exhibition at the Metropolitan Museum of Art (at the time only the second one-person show the museum had ever mounted of a photographer) to his celebrated *Uncommon Places* (1982), to his current pioneering use of social media platforms and print-on-demand books, Shore has not for a moment let up on his mission to challenge the norms of the photographic medium.

In *Stephen Shore: Elements*, the Eakins Press Foundation extends its historically important embrace of work by individual artists that represents the highest standard of human achievement in our society.

EAKINS PRESS FOUNDATION

9780871300805 U.S. \$65.00 GBP £57.00

Clth, 12.75 x 13 in. / 60 pgs / 16 color / 8 duotone.

January/Photography

Territory: WORLD

Tim Carpenter: Christmas Day, Bucks Pond Road

In *Christmas Day, Bucks Pond Road*, his second book with The Ice Plant, Brooklyn-based photographer Tim Carpenter (born 1968) revisits the Central Illinois topography of his first monograph, *Local Objects*, with a sequence of 56 black-and-white, medium-format photographs, all made on a single winter morning. Where *Local Objects* meandered this semi-rural Midwestern landscape through changing seasons, detached from time, here Carpenter follows a straightforward path, literally taking the viewer on a chronological two-hour walk from point A to point B. Nothing much happens along this brief narrative arc—there are fallow fields, standing water, dormant trees, the occasional tire track on worn pavement—yet Carpenter explores the stillness of this outdoor space with an intensity of attention, a lightness of touch and a palpable, almost erotic longing, discovering complex subtleties at every turn.

THE ICE PLANT

9780999265536 U.S. \$42.00 GBP £37.50

Hbk, 9.25 x 11 in. / 104 pgs / 56 duotone.

December/Photography

Territory: WORLD



Long Story Short

Edited by Jeffrey Fraenkel, Frish Brandt.

"Humans, unlike other living creatures, want to make and look at pictures." So begins the introduction to the jaw-dropping array of photographs in *Long Story Short*, the latest in Fraenkel Gallery's idiosyncratic surveys of photography since the medium's invention 180 years ago.

A surprising and unconventional slice of photography's history, *Long Story Short* is also an abbreviated tour of Fraenkel Gallery's approach to photography. Published to mark the gallery's 40th (and still counting) year, this sumptuously designed and printed volume presents work by photography's masters alongside that of little-known artists and anonymous thrift shop finds.

Among the images to be discovered here are Eadweard Muybridge's 1887 study of a contortionist performing extreme body movements; Man Ray's 1923 ghostlike rayograph of an irradiated banjo; and a female impersonator applying her lipstick backstage, as seen by Diane Arbus in 1959.

Interwoven among these are anonymous photographs of a tornado touching ground near Oak Bluffs, Massachusetts, in 1896; astronaut Buzz Aldrin standing beside an American flag on the moon in 1969; and a lawn mower flying inexplicably over a meadow in 1974. Presented in approximate chronological order, the unconventional flow of images conveys a profound sense of photography's infinite riches, and is a meditation on the inexhaustible possibilities of the medium itself.

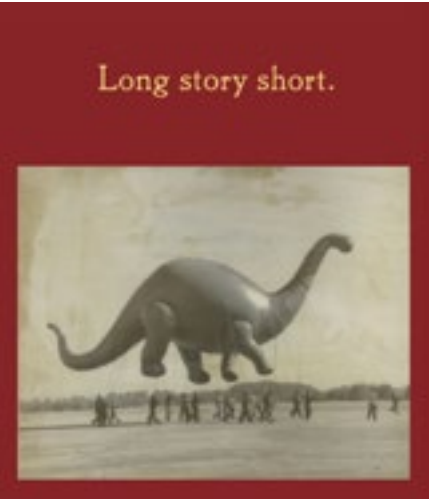
FRAENKEL GALLERY

9781881337492 U.S. \$65.00 GBP £57.00

Clth, 9.5 x 11 in. / 144 pgs / 31 color / 25 duotone.

December/Photography

Territory: WORLD





Steven B. Smith: Your Mountain Is Waiting

The work of photographer and Rhode Island School of Design professor Steven B. Smith (born 1963) chronicles the transition of the Western landscape into suburbia. Robert Pinsky, US Poet Laureate, wrote of his work, “Smith’s images record not so much a contrast as two violent absences joining as a single force. Landfill, seedling, turnabout, heating coil collude with the sky and mountains in a triumph of disproportion: scale not so much confused or lost as irrelevant.” *Steven B. Smith: Your Mountain Is Waiting* documents the accelerating suburbanization of Smith’s native Utah. Peeling back the layers of westward expansion with equal parts subtlety and irony, Smith captures the new McMansions springing up against the rocky, rust-red mountains and deep blue skies of the West. Smith is equally attentive to the cast of characters that fill these new landscapes—the people that build them, and the people that live in them.

RADIUS BOOKS

9781942185642
U.S. \$55.00 GBP £50.00
Hbk, 14 x 11 in. / 80 pgs / 44 color.
December/Photography
Territory: WORLD



Tomas van Houtryve: Lines and Lineage

With *Lines and Lineage*, Belgian American conceptual documentary photographer Tomas van Houtryve (born 1975) takes aim at America’s collective amnesia of history. The work addresses the missing photographic record of the period when Mexico ruled what we now know as the American West. To visualize the people and places from the remarkable yet unseen Mexican era, van Houtryve chose to photograph the region with glass plates and a 19th-century wooden camera. His portraits of direct descendants of early inhabitants of the West—mestizo, Afro-Latin, indigenous, Crypto-Jewish—are paired in diptychs with photographs of landscapes along the original border and architecture from the Mexican period. *Lines and Lineage* also includes historic maps and essays. This book lifts the pervasive fog of dominant Western mythology and makes us question the role that photographs—both present and missing—have played in shaping the identity of the West.

RADIUS BOOKS

9781942185628
U.S. \$55.00 GBP £50.00
Hbk, 10 x 12 in. / 160 pgs / 80 duotone.
November/Photography
Territory: WORLD



Joachim Brohm & Alec Soth: Two Rivers

Edited with text by Ralph Goertz. Text by Vince Leo, Wolfgang Ullrich.

This publication brings together the work of German photographer Joachim Brohm (born 1955), credited with being one of the first photographers in Germany to work exclusively in color, and American photographer Alec Soth (born 1969). *Joachim Brohm & Alec Soth: Two Rivers* focuses on the emblematic series both artists have shot in river regions: Brohm’s *Ruhr* series (1980–83) and Soth’s *Sleeping by the Mississippi* (2000–04). Other work included in this volume, such as *Ohio*, *Dessau Files* and *Culatra* by Brohm, and *Songbook* and *Niagara* by Soth, represent fictitious places and allow for a broader view of the oeuvres of the two photographers. Given a special position in the book is Brohm’s portrait series *Flash Ohio* (1984), published here for the first time, exactly 35 years after its creation. Vince Leo and Wolfgang Ullrich contribute texts.

WALTHER KÖNIG, KÖLN

9783960985372
U.S. \$49.95 **FLAT40**
Pbk, 9.25 x 8.75 in. / 176 pgs / 74 color / 6 b&w.
July/Photography
Territory: NA LA ASIA AU/NZ AFR



Colleen Plumb: Thirty Times a Minute

Foreword by Hope Ferdowsian. Text by Marc Bekoff, Julia Cooke, Catherine Doyle, Joyce Poole, Steven M. Wise, Mandy-Suzanne Wong.

Captive elephants exhibit what biologists refer to as *stereotypy*, which includes rhythmic rocking, head bobbing, stepping back and forth, and pacing. Colleen Plumb traveled to over seventy zoos in the US and Europe to film this behavior, and distilled her footage into a video that weaves together dozens of captive elephants, bearing the weight of an unnatural existence in their small enclosures. She has installed guerrilla public projections of the video in over 100 locations worldwide, constructing photographs of each projection. *Thirty Times a Minute* (the resting heart rate of an elephant) explores the ways in which animals in captivity function as symbols of persistent colonial thinking, a striving for human domination over nature has been normalized, and consumption masks curiosity. The work sheds light on abnormal behaviors of captive elephants in order to bring attention to implicit values of society as a whole, particularly those that perpetuate power imbalance and tyranny of artifice. The presence of massive, intelligent, far-roaming, emotional animals such as elephants in urban zoos exemplifies contradiction and discordance, and public projections of their image onto urban walls and out-of-context surfaces add to the layers of incongruity.

RADIUS BOOKS

9781942185451
U.S. \$65.00 GBP £57.00
Hbk, 9.5 x 12 in. / 120 pgs / 50 color.
October/Photography
Territory: WORLD



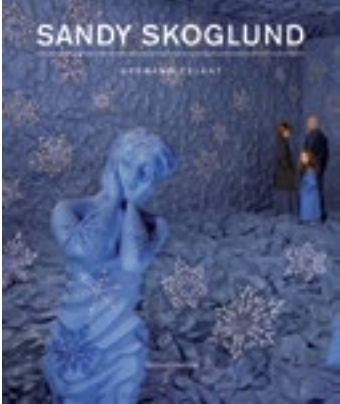
Shannon Taggart: Séance

Preface by Dan Aykroyd. Text by Andreas Fischer, Tony Oursler, Shannon Taggart.

American photographer Shannon Taggart (born 1977) became aware of spiritualism as a teenager when her cousin received a message from a medium that revealed details about her grandfather’s death. In 2001, while working as a photojournalist, she began photographing where that message was received—Lily Dale, New York, home to the world’s largest spiritualist community, proceeding to other communities in, for example, Arthur Findlay College in the UK. Taggart expected to spend one summer figuring out the tricks of the spiritualist trade. Instead, spiritualism’s mysterious processes, earnest practitioners and neglected photographic history became an inspiration. Her project evolved into an 18-year journey that has taken her around the world in search of “ectoplasm”—the elusive substance that is said to be both spiritual and material. With *Séance*, Taggart offers a series of haunting photographs exploring spiritualist practices in the US, England and Europe. Supported with a commentary on her experiences, a foreword by Dan Aykroyd, creator of *Ghostbusters* and fourth-generation spiritualist, and illustrated essays from Andreas Fischer and Tony Oursler, *Séance* examines spiritualism’s relationship with human celebrity and its connections with technology, and concludes with the debate over ectoplasm and how spiritualism can move forward in the 21st century.

FULGUR PRESS

9781527236318
U.S. \$65.00
Hbk, 11.75 x 9.75 in. / 240 pgs / 165 color / 8 b&w.
October/Photography
Territory: NA LA ASIA AU/NZ AFR



Sandy Skoglund

Edited by Germano Celant.

Jersey City–based photographer and installation artist Sandy Skoglund (born 1946) constructs sets featuring handmade sculptures and human characters, achieving the idea of a total work of art. In this way, her works are at once installations, sculptures, collages and, finally, photographs. Edited by the great Italian curator Germano Celant, this comprehensive monograph, comprised of more than 400 images, compiles Skoglund’s photography, a discipline she broached in the 1970s, while in New York, in order to document her work. Ranging from the earliest photographic series of the mid ’70s (which already feature the characteristic themes of the domestic setting and its transformation into a place of apparitions between the comical and the unsettling) to previously unpublished photographs that the photographer has recently created. Also included are specimens of the strange creatures that inhabit her photographs, the colorful sculptures of foxes, fish and other animals that play as foils to the otherwise everyday scenes of her tableaux.

SILVANA EDITORIALE

9788836642670
U.S. \$55.00
Flexi, 8 x 9.5 in. / 304 pgs / 450 color.
October/Photography
Territory: NA LA ASIA AU/NZ AFR ME



Cristina Zickert: Crispy, Soft & Tender

Dripping Wet Food Porn, Real People, Real Desire: Real Fun: Discovered #1

Text by Cristina Zickert.

“Foodporn” is a recent genre of pornography that doesn’t use human actors, but rather sexualizes images of food to fuel desire. Though still a relatively new category, foodporn has already produced its own pornographic iconography and become a pop cultural buzzword. But the foodporn collected in this volume is the real deal, found in internet forums where users anonymously share their fantasies of drizzling yolks and smothered biscuits and gravy and detail their experiences getting turned on by recipes, ingredients and the textures of food. For this volume, Cristina Zickert, a graphic designer, has collected a selection of these online dialogues in a celebration of an offbeat, surprisingly hardcore community of sexual desire. This book is one of the first in the new *Discovered* series, which publishes a selection of student projects in collaboration with universities in Hamburg, Leipzig and Stuttgart.

SPECTOR BOOKS

9783959052719
U.S. \$20.00
Pbk, 5 x 7.75 in. / 264 pgs / 20 color.
September/Design/Artists’ Books
Territory: NA LA AFR ME ASIA
Except Korea



BACK IN PRINT

Post-Butt

The Power of the Image

By Melani De Luca. Introduction by Charlotte van Buylaere.

Post-Butt analyses the virality of images in our mediated society. The book is essentially a case study of the image of female butts and their influence in media, society and art. The butt, this book argues, is the democratic sex object par excellence, and the phenomenon of bootyfication exists in many contexts, from the exploitation of the body in colonialism to ’90s hiphop culture. *Post-Butt* traverses various periods and locations to analyse the political implications of the image of the female butt. It goes on to discuss the role of the butt in film, internet art, music videos, dance and plastic surgery. Ultimately, *Post-Butt* aims to reflect on how our society is conditioned by viral images that exist not only in a digital context, but also have consequences in the physical world. With an introduction by Charlotte van Buylaere, curator and writer specializing in postfeminism and internet art, the book features Eminem, Nicki Minaj, Guy Debord, Beyoncé, Amy Schumer, Kara Walker, Josefine Baker, Kim K. Saartje Baartman, Amalia Ulman and many others.

ONOMATOPEE PROJECTS

9789493148024
U.S. \$20.00
Pbk, 6.5 x 9.5 in. / 176 pgs / 200 duotone.
July/Photography/Erotica
Territory: NA LA ASIA AFR



SPRING–SUMMER MIDSEASON SUPPLEMENT

The Soviet Century

Russian Photography in the Archivo Lafuente, 1917–1972

Text by Alberto Ruiz de Samaniego, Jesús González Requena, Irina Chmyreva.

The Soviet Century is a major and comprehensive new assessment of Soviet photography from the years 1917 to 1972. Over 500 photographs from the collection of Spain's Archivo Lafuente present a deep survey of Soviet life through depictions of political meetings, factories, demonstrations and farms, as well as portraits of political leaders, artists, peasants and workers. Photographs by both well-known and little-known artists including Max Alpert, Mikhail Grachev, Yakov Khalip, Fedor Kislov, Ivan Kobozev, El Lissitzky, Gyorgy Petrusov, Aleksandr Rodchenko, Ivan Shagin, Aleksander Ustinov and Giorgi Zelma are grouped into thematic sections surveying the 1917 Revolution, the artistic avant-garde, peasant life, World War II and more. This 600-page volume includes three historical essays that examine the complex artistic and ideological status of photography throughout the period, caught between state-led imperatives to achieve political ends and formal, artistic experimentation, especially with the 1920s avant-garde.

LA FÁBRICA

9788417048686 U.S. \$55.00
Slip, pbk, 8.5 x 10.75 in. / 600 pgs / 550 b&w.
June/Photography
Territory: NA ASIA ME

The Gaze of Things

Japanese Photography in the Context of Provoke

Text by Nuria Enguita, Miryam Sas, Akihito Yasumi.

Focusing on the two most influential groups of postwar Japanese photographers—the Vivo group (1957–61) and the editorial collective responsible for the short-lived but legendary *Provoke* journal (1968)—*The Gaze of Things* supplies an overview of Japanese art and photography from the 1950s to the present, with a particular emphasis on the transformations undergone by photography during the period. Photographers associated with Vivo (including Ikko Narahara, Shomei Tomatsu, Eikoh Hosoe and Akira Sato) and *Provoke* (Daido Moriyama, Yutaka Takanashi and Takuma Nakahira) developed a new photographic language during the seismic shifts in postwar Japanese society, much of which centered on critiques of American occupation and Japan's adoption of American ways of life. Published to accompany an exhibition at the Bombas Gens Centre d'Art in Valencia, Spain, this catalog surveys these artists' lasting impact into the 21st century.

LA FÁBRICA

9788417048860 U.S. \$40.00
Hbk, 8.75 x 11 in. / 192 pgs / 200 color.
September/Photography/Asian Art & Culture
Territory: NA ASIA ME

EXHIBITION SCHEDULE

Valencia, Spain: Bombas Gens Centre d'Art,
02/22/19–02/20/20



SPRING–SUMMER MIDSEASON SUPPLEMENT

Tobi Wilkinson: Gyuto

Foreword by the Dalai Lama. Text By Gyuto Monastery, Tobi Wilkinson.

The Tibetan monks of the Gyuto Monastery in Dharamsala, northwestern India, are well known for their strict discipline and their maintenance and practice of the tantric tradition as transmitted within the Gelugpa order. The monastery itself was founded in 1474 by a disciple of the founder of the Gelugpa order, and is thus representative of a special lineage. Over the centuries, its systems of tantric ritual have spread to thousands of monasteries within Tibet, Mongolia, Ladhak and elsewhere. In this beautiful clothbound volume, Australian photographer Tobi Wilkinson portrays the life of this monastery. Wilkinson's color and black-and-white photographs focus on monastic rituals, the movements and the objects of those movements: the draping of a monk's robe; the preparation of food; prayer, meditation, offerings and chanting; votive objects and their care. *Gyuto* includes a foreword from the Dalai Lama that underscores the importance of this monastery.

LUSTRUM PRESS

9780692041376 U.S. \$40.00 GBP £35.00
Clth, 9.75 x 12.5 in. / 128 pgs / 51 color / 21 b&w.
Available/Photography/Asian Art & Culture
Territory: WORLD



Inge Morath: Her Life and Photographs

Edited by Marco Minuz.

This book provides a survey of the work of Austrian-born American photographer Inge Morath (1923–2002). Surviving the Allied bombing of the Berlin factory where she worked, Morath, originally a journalist, became one of the woman photographers to join the Magnum agency. A formidable intellectual and diversely talented, Morath eventually established herself as a photographer with an unsentimental and direct approach, and also become an early pioneer and champion of color photography. This volume gathers more than 150 photographs and documents that delineate the main phases of Morath's career, emphasizing the humanitarian empathy that characterized all of her production. Included here are some of Morath's most influential reportages, from her portrayal of Venice to her gorgeous images of the Danube river; and images taken in countries ranging from Spain to Russia, from Iran to China, to Romania, the US and her native Austria.

SILVANA EDITORIALE

9788836643165 U.S. \$50.00
Hbk, 8 x 10 in. / 208 pgs / 140 duotone.
October/Photography
Territory: NA LA ASIA AU/NZ AFR ME

EXHIBITION SCHEDULE

Treviso, Italy: Casa dei Carraresi, 03/01/19–06/02/19



SPRING–SUMMER MIDSEASON SUPPLEMENT

Letizia Battaglia: Photography as a Life Choice

Edited by Francesca Alfano Miglietti.

Over 300 newly published works by Letizia Battaglia (born 1935), one of Italy's most celebrated photographers, are collected in this major new survey spanning the entirety of her 30-year photographic career. In photographs and contact prints from Battaglia's own archive, the book offers a comprehensive review of her work's civically engaged model for photography, typified by her iconic depictions of political protests and Mafia killings in her native Palermo in Sicily, taken while Battaglia was employed as photography director at the leftist daily newspaper *L'Ora*. Including portraits of subjects such as Pier Paolo Pasolini, the mob boss Leoluca Bagarella and the Sicilian politician Piersanti Mattarella (assassinated by the Mafia), the photographs in this collection showcase Battaglia's attention to the most decisive events in Italy, both political and cultural, along with non-newsworthy records of the daily lives of people in Palermo.

MARSILIO EDITORI

9788831744331 U.S. \$45.00 GBP £40.00
Hbk, 11.5 x 12.25 in. / 288 pgs / 300 duotone.
June/Photography
Territory: WORLD

EXHIBITION SCHEDULE

Venice, Italy: Casa dei Tre Oci, 03/20/19–08/18/19





Robert Rauschenberg: Spreads 1975–83

Edited by José Castañal, Kelsey Corbett, Oona Doyle. Text by Elisa Schaar.

Asked about his use of the term “Spread,” Robert Rauschenberg (1925–2008) responded that it meant “as far as I can make it stretch, and land (like a farmer’s ‘spread’), and also the stuff you put on toast.” Prompted by an imminent retrospective of his work in 1976, Rauschenberg sourced motifs from his own past—tires, bedding, electric lights, bird wings, umbrellas and parachutes—and recombined them with textiles and printed media images in large-scale, quasi-architectural works. This fully illustrated catalog is the first devoted to Robert Rauschenberg’s *Spreads* series (1975–83). It includes full-page reproductions of the artist’s paintings and works on paper. In her essay, Elisa Schaar states: “Rather than a retrospective exercise, the *Spreads* is a series with visual and historical specificity in its own right, incorporating not only elements from Rauschenberg’s earlier work, but also reflecting changes in his life, his practice and in contemporary art at the time.”

GALERIE THADDAEUS ROPAC

9780995745674 U.S. \$50.00
Hbk, 9 x 11.25 in. / 140 pgs /
72 color / 10 b&w.
August/Art
Territory: NA LA ASIA AU/NZ AFR ME



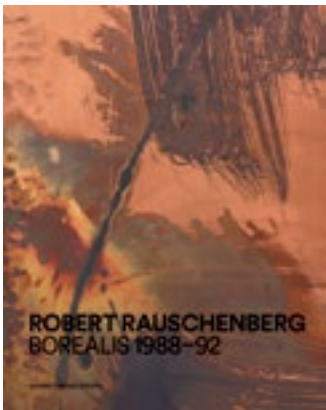
Jasper Johns: Recent Paintings and Works on Paper

Text by Alexi Worth.

When Jasper Johns (born 1930) had his first one-person exhibition—in 1958, at the age of 27—its impact was widespread and immediate. Since then, as his influence has grown, his work has evolved, circling back to familiar subjects while opening up new formal and thematic frontiers. In his recent drawings, prints and paintings, Johns traces the shifting meaning of old and new motifs while contending with his own rich artistic past, revisiting his *Seasons* paintings of the mid-1980s and his extensive collection of visual materials. *Recent Paintings and Works on Paper* accompanies the artist’s first exhibition of new work in five years and presents paintings, prints and drawings that show the artist at his self-reflexive best. Extensively illustrated with over 70 full-color plates, the book chronicles a new creative chapter in the life of an artist with few peers.

MATTHEW MARKS GALLERY

9781944929176
U.S. \$50.00 GBP £45.00
Clth, 9 x 11 in. / 96 pgs /
75 color / 1 b&w.
November/Art
Territory: WORLD



Robert Rauschenberg: Borealis 1988–92

Edited by Jose Castanal, Oona Doyle. Text by Corinna Thierolf.

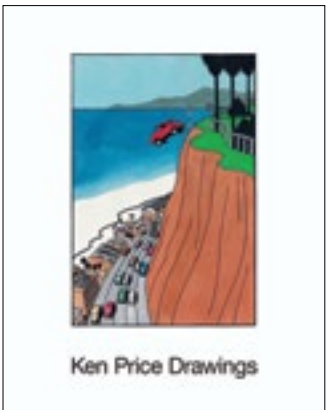
Robert Rauschenberg: Borealis 1988–92 is the first publication dedicated to the *Borealis* series by Robert Rauschenberg (1925–2008) and accompanies the eponymous exhibition held at Galerie Thaddaeus Ropac, Salzburg, in 2019. The essay by Corinna Thierolf, chief curator of the Pinakothek der Moderne, Munich, examines the iconography of one of Rauschenberg’s most experimental series, for which he silk-screened his own photographs on reflective surfaces such as brass, copper and bronze. This comprehensive publication documents the exhibition and features other major *Borealis* works from museum collections. In addition to Thierolf’s analysis, each work is accompanied by exclusive source images taken or found by the artist during his prescient global art project, the Robert Rauschenberg Overseas Culture Interchange (ROCI).

GALERIE THADDAEUS ROPAC

9782910055868
U.S. \$45.00
Hbk, 9.75 x 11.75 in. / 120 pgs /
53 color / 17 b&w.
July/Art
Territory: NA LA ASIA AU/NZ AFR ME

EXHIBITION SCHEDULE

Salzburg, Austria: Galerie Thaddaeus Ropac, 04/12/19–06/01/19



Ken Price: Drawings

Text by Jean-Pierre Criquei.

Though Los Angeles artist Ken Price (1935–2012) is best known as a sculptor in ceramic, drawing was always a central component of his art: “For me drawing is really flexible,” he once stated, “and I use it in different ways. It’s my way of developing ideas.” *Ken Price: Drawings* brings out this facet of Price’s work fully for the first time.

Featuring 78 of Price’s works on paper—all reproduced for the first time, many at actual size—this book is the most comprehensive ever published on the subject. Technical innovations like five-color printing capture Price’s drawings in all their wayward vitality. From preparatory works, like Price’s early 1960s drawings exploring forms and colors for his abstract sculptures, to his 2000s landscapes featuring wild scenes of erupting volcanoes, cyclonic skies and turbulent seas, *Ken Price: Drawings* offers a long-overdue survey of Price’s work on paper.

MATTHEW MARKS GALLERY

9781944929220
U.S. \$60.00 GBP £53.00
Clth, 14.25 x 11.25 in. / 100 pgs /
90 color.
November/Art
Territory: WORLD

Richard Hamilton: Introspective

Text by Phillip Spectre.

Richard Hamilton: Introspective traces the heterogeneous trajectory of Richard Hamilton’s life and work as he blazed a trail through pop art and beyond. A companion piece to the 2003 publication *Retrospective*—a catalogue raisonné in which images were reproduced without commentary—this book was conceived by Hamilton during a period of reduced mobility due to a broken hip and was left unfinished at the time of his death. It is published as Hamilton left it in 2011, with blank pages and pagination.

Richard Hamilton (1922–2011) was an English painter and collage artist whose 1955 exhibition *Man, Machine and Motion*, along with his 1956 collage *Just What Is it That Makes Today’s Home So Different, So Appealing?* are often considered by critics and historians to be the earliest works of pop art. He entered the Royal Academy of Arts at the age of 16, and later taught at his old alma mater, mentoring a number of students including Peter Blake and David Hockney. Through mutual friends, Hamilton was introduced to Paul McCartney, subsequently producing the cover art for the Beatles’ *White Album* (1968).

WALTHER KÖNIG, KÖLN

9783883756950 U.S. \$79.95 **FLAT40**
Hbk, 8 x 9.25 in. / 408 pgs / 466 color / 74 b&w.
July/Art
Territory: NA LA ASIA AU/NZ AFR



Andy Warhol: The Alchemist of the Sixties

Edited by Maurizio Vanni.

It is difficult to overstate the influence that American artist and provocateur Andy Warhol (1928–87) has had on art and culture worldwide since he first premiered the 32 *Campbell’s Soup Cans* in 1962 at the Ferus Gallery in Los Angeles. As part of a burgeoning pop-art scene in New York in the early 1960s, Warhol painted the things and images of the ordinary world—“images that anybody walking down Broadway could recognize in a split second,” as he explained it. “Comics, picnic tables, men’s trousers, celebrities, shower curtains, refrigerators, Coke bottles—all the great modern things.”

Warhol took these “great modern things” into the painter’s studio and, copying and painting them through the photo-silkscreen process, turned them into Warhols. Like an alchemist, Warhol transformed the base materials of reality into something new: into pop art, into transfigured commodities and into art historical icons.

Andy Warhol: The Alchemist of the Sixties focuses on this transformative power of Warhol’s work. The publication brings together more than 140 works by Warhol, including examples of some of his most well-known series, like the *Jackies* and the *Marilyns*. With a particular focus on Warhol’s engagement with consumerism, mythmaking, music and the sexual revolution of the 1960s, this volume retraces the creative universe of pop art’s most famous figure.

SILVANA EDITORIALE

9788836642335 U.S. \$50.00
Hbk, 6.75 x 9.5 in. / 336 pgs / 200 color.
October/Art
Territory: NA LA ASIA AU/NZ AFR ME





BACK IN PRINT/FACSIMILE EDITION

Lee Lozano: Private Book 1

Before her self-imposed exile from the art world, Lee Lozano (1930–99) was a highly regarded painter who defined a generation of American artists infusing conceptualism with a new intensity. A prolific writer and documenter of both her art and her relationships, the public and private, Lozano kept a series of personal journals from 1968 to 1972 while living in New York’s SoHo neighborhood. In the decade before her infamous “dropout piece”—culminating in a move to Dallas where she would remain until her death—Lozano returned to these notebooks, editing the entries, sometimes blacking out entire pages. *Private Book 1* is the first in the series of 11 pocket-sized books, which are printed as facsimiles.

KARMA BOOKS, NEW YORK
9781949172072
U.S. \$25.00 GBP £22.00
Spiral bound, 3 x 5 in. / 136 pgs / 136 color.
November/Art
Territory: WORLD

Eleven of Lee Lozano’s private books survive, containing notes on her work, detailed interactions with artist friends and commentary on the alienations of gender politics, as well as philosophical queries into art’s role in society and humorous asides from daily life



FACSIMILE EDITION

Lee Lozano: Private Book 6

This is the sixth volume in Karma’s 11-volume facsimile printing of Lee Lozano’s *Private Book* (1930–99) project. One excerpt reads: “For my opening at the Whitney I would like to do a very special FANCY: want to give an invitation personally to the downtown people I know from being/living in this neighborhood for so long. In fact these are the only people I want at my opening. Just NEIGHBORHOOD people: from drugstores, food & laundry stores, stationary stores, etc. GET IT?”

KARMA BOOKS, NEW YORK
9781949172102
U.S. \$25.00 GBP £22.00
Spiral bound, 5 x 3 in. / 118 pgs / 118 color.
November/Art
Territory: WORLD



FACSIMILE EDITION

Lee Lozano: Private Book 7

This is the seventh volume in Karma’s 11-volume facsimile printing of Lee Lozano’s *Private Book* (1930–99) project. “Don’t be RIVAL RABBITS,” she writes here. “Give your ideas away. Help the world survive. SHARE AN IDEA JOINT.”

KARMA BOOKS, NEW YORK
9781949172119
U.S. \$25.00 GBP £22.00
Spiral bound, 5 x 3 in. / 198 pgs / 198 color.
November/Art
Territory: WORLD



ALSO AVAILABLE

Lee Lozano: Private Book 3
9781942607793
Spiral, U.S. \$25.00 GBP £22.00
Territory: WORLD

Lee Lozano: Private Book 4
9781942607960
Spiral, U.S. \$25.00 GBP £22.00
Territory: WORLD

Lee Lozano: Private Book 5
9781942607977
Spiral, U.S. \$25.00 GBP £22.00
Territory: WORLD



SPRING–SUMMER MIDSEASON SUPPLEMENT

Piero Manzoni: Materials & Lines

Edited by Rosalia Pasqualino di Marineo. Text by Chiara Cappelletto, Daniela Ferrari, Laura Hoptman, Luisa Mensi, Luca Bochicchio, Flaminio Gualdoni, Gaspare Luigi Marcone, Jack McGrath.

This two-volume publication highlights two key threads in the work of artist Piero Manzoni (1933–63). *Materials* covers Manzoni’s years of prolific creation leading up to his untimely death, during which time he experimented with a wide variety of materials in his paintings, including sewn cloth, cotton wool, fiberglass, synthetic and natural fur, straw, cobalt chloride, stones, fluorescent polystyrene, pellets, packaging and more. *Lines* delves into the eponymous body of work, which is of fundamental importance to his well-known *Achromes*—paintings without color, which aimed to strip his work of any trace of expression. Extensively illustrated, both volumes feature several art historical essays alongside a host of archival material, making this one of the most comprehensive sources on the artist to date.

HAUSER & WIRTH PUBLISHERS
9783906915326
U.S. \$50.00 GBP £45.00
Slip, pbk, 2 vols, 7.75 x 10.25 in. / 288 pgs / 264 color.
August/Art
Territory: WORLD

EXHIBITION SCHEDULE
New York: Hauser & Wirth,
04/25/19–07/26/19



Donald Judd

Text by Catherine Millet.
This publication presents key works by Donald Judd (1928–94), presented in a seminal exhibition at Galerie Thaddaeus Ropac, Paris. Specially made in collaboration with the exhibition curator Flavin Judd, this catalog brings form and content together in an innovative design, and includes full-spread installation views, archival material and photographs, a foreword by Flavin Judd and the exclusive translation of “Some Aspects of Color in General and Red and Black in Particular,” an expansive essay by the artist originally published at the zenith of his career, in 1993. The essay by renowned art historian Catherine Millet is as incisive as it is personal (Millet interviewed Judd when his work was first exhibited in France).

GALERIE THADDAEUS ROPAC
9782910055844
U.S. \$60.00
Hbk, 7 x 9.5 in. / 192 pgs / 50 color / 30 b&w.
July/Art
Territory: NA LA ASIA AU/NZ AFR ME

EXHIBITION SCHEDULE
Paris, France: Galerie Thaddaeus Ropac,
05/06/19–07/15/19



Monumental Minimal

Edited by Silvia Davoli, Oona Doyle. Text by Philippe Vergne. Afterword by Jim Jacobs.

Showcasing 21 works by the artists who spearheaded minimalism—Donald Judd, Carl Andre, Dan Flavin, Robert Mangold, Sol LeWitt and Robert Morris—this catalog seeks to explore these artists’ ambivalent relationship to the notion of the monument. In this respect, Dan Flavin’s 1967 *Monument*, a stepped formation of white fluorescent tubes dedicated to Russian artist Vladimir Tatlin, is the chronological and conceptual starting-point of the exhibition. This emblematic work demonstrates the importance of constructivist theories for minimalism, and the European roots of an art often considered to be typically American. The exhibition looks into transatlantic exchanges and influences for the artists of the New York scene: Carl Andre and Robert Morris have both recognized the influence of Constantin Brancusi’s work on their own, while Robert Mangold has acknowledged his admiration of Piet Mondrian. Alongside an essay by curator Philippe Vergne, *Monumental Minimal* includes full-spread installation views of the exhibition as well as archival photographs.

GALERIE THADDAEUS ROPAC
9782910055790
U.S. \$40.00
Hbk, 9.75 x 12 in. / 122 pgs / 40 color / 13 b&w.
July/Art
Territory: NA LA ASIA AU/NZ AFR ME



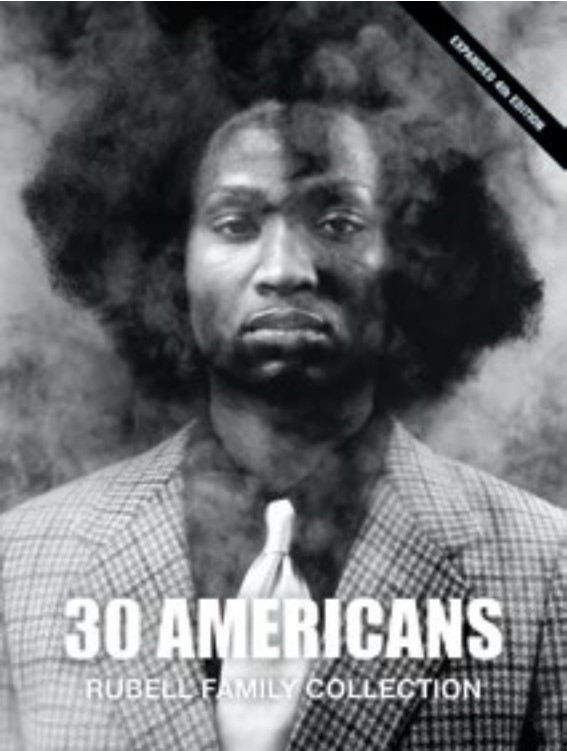
Slant Step Book

The Mysterious Object and the Artworks It Inspired

Edited by Phil Weidman, Francesca Wilcott. Preface by Phil Weidman. Introduction by Francesca Wilcott. Foreword by Liv Moe.

For nearly five decades a peculiar wooden object called the “Slant Step” was exchanged between artists from coast to coast, and inspiring poetry, art and unlikely collaborations. Artist William T. Wiley first came upon the original object at a salvage store in Northern California in 1965. Covered in worn green linoleum, it looked like a footstool; however, its sharp slanted riser mystified Wiley and Bruce Nauman, his student at the University of California, Davis. Wiley purchased the object and gifted it to Nauman, who maintained possession over it until Richard Serra absconded with it from San Francisco to New York. In 1969, Sacramento artist Phil Weidman surveyed the first years of the “Slant Step” in an artist’s book that featured contributions by Nauman, Wiley, William Allan, Richard C., Jack Edwards, Jack Fulton, Ray Johnson, Steve Jongeward, Stephen Kaltenbach, Robert Leach, Jack Ogden, Frank Owen, Ron Peetz, Lawrence Dean Phillips, Peter Saul, Dorothy Wiley and William Witherup. On the occasion of its 50th anniversary, Weidman’s influential *Slant Step Book* is again available in a two-volume set with a facsimile of the 1969 artist’s book and a companion catalog with essays and visual responses by contemporary writers and artists such as Sarah Lehrer-Graiwer, Dan Nadel, Jacob Stewart-Halevy, Terry Berlier, Gordon Hall, Corin Hewitt, Aay Preston-Myint, Jessi Reaves, Mungo Thomson and Angela Willetts.

VERGE CENTER FOR THE ARTS
9780578446929
U.S. \$35.00 GBP £30.00 **FLAT40**
Slip, 2 vols, pbk, 6 x 8.75 in. / 144 pgs / 16 color / 18 b&w.
December/Art
Territory: WORLD



SPRING–SUMMER MIDSEASON SUPPLEMENT/NEW REVISED EDITION

30 Americans

Edited by Juan Valadez. Preface by Rubell Family. Text by Franklin Sirmans, Glenn Ligon, Michele Wallace, Robert Hobbs.

Nationally celebrated as one of the most important exhibitions of contemporary art in the United States within the last decade, *30 Americans* showcases an influential group of prominent African American artists who have emerged as leading contributors to the contemporary art scene in the US and beyond. The exhibition and accompanying catalog explores the evolving roles of black subjects in art since the 1970s and highlights some of the most pressing social and political issues facing our country today, including ongoing narratives of racial inequality; the construction of racial, gender and sexual identity; and the pernicious underpinnings and effects of stereotyping.

Many of the artists in this exhibition interrogate how African Americans are represented, politicized and contested in the arts, media and popular culture. Several are driven by the exclusion of black subjects in art throughout much of history and celebrate and glorify black subjects through pictorial traditions including genre painting and portraiture. In addition to essays by Robert Hobbs, Glenn Ligon, Franklin Sirmans and Michele Wallace, this expanded fourth edition contains new artworks and 22 commissioned writings by artists in the exhibition about artworks in the catalog, including pieces by Nina Chanel Abney, John Bankston, Mark Bradford, Nick Cave, Robert Colescott, Noah Davis, Leonardo Drew, Renée Green, Barkley L. Hendricks, Rashid Johnson, Kerry James Marshall, Rodney McMillian, Wangechi Mutu, William Pope.L, Rozeal Shinique Smith, Jeff Sonhouse, Henry Taylor, Hank Willis Thomas, Mickalene Thomas, Kara Walker and Kehinde Wiley.

RUBELL MUSEUM

9780971634121 U.S. \$45.00 GBP £40.00

Hbk, 8.75 x 11.25 in. / 224 pgs / 269 color.

July/Art

Territory: WORLD

EXHIBITION SCHEDULE

Kansas City, KS: Nelson-Atkins Museum of Art, 06/01/19–08/25/19

Omaha, NE: Joslyn Museum of Art, 02/02/19–05/05/19

Philadelphia, PA: Barnes Foundation, 10/26/19–01/12/20

SPRING–SUMMER MIDSEASON SUPPLEMENT

Purvis Young

Edited by Juan Valadez. Introduction by Mera Rubell, Juan Valadez. Text by César Trasobares, Barbara N. Young, Rashid Johnson, Franklin Sirmans, Gean Moreno. Interview by Hans Ulrich Obrist.

This publication, the first comprehensive monograph on the paintings of Purvis Young (1943–2010), collects 254 works by the Miami-born African American artist known for his lyrical depictions of current and historical events. A self-educated artist who began drawing while incarcerated as a teenager, Young became widely known in Florida in the early 1970s with his large-scale murals consisting of paintings on scrap wood, metal and book pages, which he nailed to the walls of abandoned buildings in the Overtown neighborhood of Miami’s downtown.

Surveying paintings from throughout his career, the book is thematically arranged in 14 chapters illustrating various stages of life and concerns present in Young’s work. The book also includes an interview with Young conducted by Hans Ulrich Obrist in 2005, along with essays by Rashid Johnson, Gean Moreno, Franklin Sirmans, César Trasobares and Barbara N. Young.

RUBELL MUSEUM

9780991177059 U.S. \$49.95 GBP £44.99

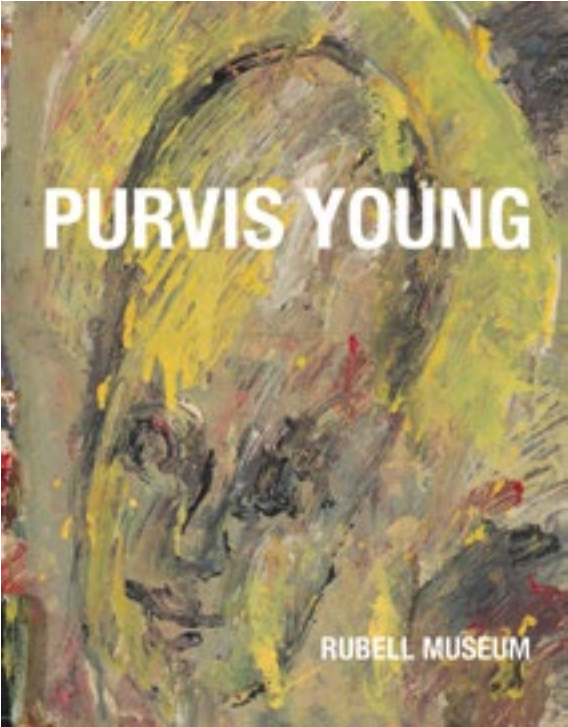
Hbk, 8.75 x 11.25 in. / 364 pgs / 267 color.

July/Art

Territory: WORLD

EXHIBITION SCHEDULE

Miami, FL: Rubell Family Collection, 12/03/18–06/29/19



Adelita Husni Bey: Chiron

Edited with introduction by Helga Christoffersen. Foreword by Lisa Phillips. Text by Fred Moten, Stefano Harney, Johanna Burton. Conversation with Hannah Black.

This volume is published for a new site-specific installation that incorporates several films by Italian artist Adelita Husni Bey (born 1985), including the premiere of a major new work. *Chiron* continues Husni Bey’s explorations of the complexity of collectivity and the human and social consequences of imperialism. The introductory text to the catalog, “On exercise and outcome,” by New Museum Associate Curator Helga Christoffersen, features a survey of Husni Bey’s work from the past decade. Two new texts and an interview were written specifically for this catalog: “Who determines if something is habitable?” by Fred Moten and Stefano Harney, “Referred pain: On the work of Adelita Husni Bey” by Johanna Burton, and “There is water in among the Stones: A Conversation between Adelita Husni Bey and Hannah Black.”

NEW MUSEUM

9780915557196

U.S. \$25.00 GBP £22.00

Pbk, 7.25 x 9.5 in. / 170 pgs /

75 color / 11 b&w.

September/Art

Territory: WORLD

EXHIBITION SCHEDULE

New York, NY: New Museum,

01/22/19–05/05/19



Marta Minujín: Menesunda Reloaded

Edited with interview by Helga Christoffersen, Massimiliano Gioni. Foreword by Lisa Phillips. Text by Zanna Gilbert.

Menesunda Reloaded marks the first-ever presentation outside of Argentina of the legendary work, *La Menesunda*, first envisioned by Marta Minujín and Rubén Santantonín in 1965. Over the past 60 years, Minujín (born 1943), a pioneering Argentinian artist, has developed happenings, performances, installations and video works that have greatly influenced generations of contemporary artists in Latin America and beyond. The catalog features a text by Zanna Gilbert of the Getty Research Institute that focuses on *La Menesunda* in the context of Argentinian and international art of the 1960s. Also included in the catalog are a new interview with Minujín and Massimiliano Gioni, Edlis Neelson Artistic Director of the New Museum, and Helga Christoffersen, New Museum Associate Curator; and a contribution from environmental artist Christo.

Menesunda Reloaded is part of an ongoing series of solo exhibitions that provide a focused exploration of artists’ practices and continues the New Museum’s history of bringing first-ever presentations of major works to New York.

NEW MUSEUM

9780915557226

U.S. \$25.00 GBP £22.00

Pbk, 7.25 x 9.75 in. / 256 pgs / 204 color.

September/Art

Territory: WORLD

EXHIBITION SCHEDULE

New York, NY: New Museum,

06/26/19–09/22/19



Mika Rottenberg: Easypieces

Edited with text by Margot Norton. Foreword by Lisa Phillips. Text by Diana Coole, Samantha Frost. Interview by Julia Bryan-Wilson.

Easypieces is published for the first New York museum solo presentation of work by Argentine artist Mika Rottenberg (born 1976). Employing absurdist satire to address the critical issues of our time, Rottenberg creates videos and installations that offer subversive allegories for contemporary life. Contributors include Samantha Frost, Associate Professor of Political Science and Gender and Women’s Studies at the University of Illinois, Urbana-Champaign; Diana Coole, Professor of Political and Social Theory at the School of Politics of Sociology, Birkbeck, University of London; and Julia Bryan-Wilson, Professor of History of Art at the University of California, Berkeley, in an interview with Rottenberg. The catalog also features an overview by New Museum Curator Margot Norton.

Easypieces is part of an ongoing series of solo exhibitions that provide a focused exploration of artists’ practices and continues the New Museum’s history of giving contemporary artists their first museum presentations in New York.

NEW MUSEUM

9780915557202

U.S. \$25.00 GBP £22.00

Pbk, 7.25 x 9.75 in. / 130 pgs / 62 color.

September/Art

Territory: WORLD

EXHIBITION SCHEDULE

New York, NY: New Museum,

06/26/19–09/22/19



Lubaina Himid: Work from Underneath

Edited with interview by Natalie Bell. Foreword by Lisa Phillips. Text by Jessica Bell Brown, Fred Moten.

Work from Underneath marks the first solo museum show in the United States of Turner Prize–winning British artist Lubaina Himid (born 1954). A pioneer of the British Black Arts Movement of the 1980s and ‘90s, Himid has long championed invisible and marginalized histories, and throughout the last three decades, Himid’s works in drawing, painting, sculpture and textile have critiqued the consequences of colonialism and questioned the invisibility of people of color in art as well as in the media. Catalog contributors include art historian Jessica Bell Brown, poet and theorist Fred Moten, and an interview with the artist by New Museum Associate Curator, Natalie Bell. *Lubaina Himid: Work from Underneath* is part of an ongoing series of solo exhibitions that provide a focused exploration of artists’ practices and continues the New Museum’s history of giving contemporary artists their first museum presentations in New York.

NEW MUSEUM

9780915557219

U.S. \$25.00 GBP £22.00

Pbk, 7.25 x 9.75 in. / 168 pgs / 87 color.

September/Art/African Art & Culture

Territory: WORLD

EXHIBITION SCHEDULE

New York, NY: New Museum,

06/26/19–09/22/19



SPRING–SUMMER MIDSEASON SUPPLEMENT

Less Is a Bore: Maximalist Art & Design

Foreword by Jill Medvedow. Text by Jenelle Porter, Elissa Auther, Amy Goldin.

Less Is a Bore: Maximalist Art & Design is a multigenerational survey of strategies of pattern and decoration in art and design. Borrowing its ethos from Robert Venturi’s infamous retort to Mies van der Rohe’s modernist edict “less is more,” it includes works that privilege decoration and maximalism over modernism’s “ornament as crime” philosophy. The catalog begins in the 1970s with artists who sought to rattle the dominance of modernism and minimalism, such as those affiliated with Pattern & Decoration. *Less Is a Bore* includes experiments in patterning by Sanford Biggers, Jasper Johns and Miriam Schapiro; the transgressive sculpture and furniture of Lucas Samaras and Ettore Sottsass; and the installations of Polly Apfelbaum, Nathalie du Pasquier and Virgil Marti. Also included are works by Roger Brown, Monir Shahroudy Farmanfarmaian, Jeffrey Gibson, Valerie Jaudon, Joyce Kozloff, Robert Kushner, Ellen Lesperance, Sol LeWitt, Howardena Pindell, Lari Pittman, Pae White and Betty Woodman, among others.

THE INSTITUTE OF CONTEMPORARY ART/BOSTON

9780997253849
U.S. \$35.00 GBP £30.00
Pbk, 6.5 x 9.5 in. / 224 pgs / 125 color.
August/Art
Territory: WORLD

EXHIBITION SCHEDULE

Boston, MA: Institute of Contemporary Art, 06/26/19–09/22/19

Jeff Koons: 2000 Words

Edited by Karen Marta, Massimiliano Gioni. Text by Massimiliano Gioni with Natalie Bell.

Jeff Koons (born 1955) became prominent in the mid-1980s by targeting the meaning of art and spectacle in a media-saturated era. Since his first solo exhibition which consisted of small-scale assemblages of toys and found objects, his later works evolved into the now iconic monumental pieces which can be found permanently installed at the Guggenheim Museum Bilbao. His methodical inquiry into the ways in which everyday items become works of art by reflecting our desires draws attention to the continuity of images as they pass through time, combining art historical references with colloquial imagery. This monograph, part of the *2000 Words* series published by DESTE, features an essay by Massimiliano Gioni and Natalie Bell, which examines Koons’ parallels to Duchamp and the function of readymades over the course of his career. Koons has created a prophecy fueled by the ecstasy of materialism, where the image or object becomes its own ouroboros—consuming itself.

DESTE FOUNDATION FOR CONTEMPORARY ART

9786185039349 U.S. \$22.00 GBP £20.00
Pbk, 7.25 x 10 in. / 144 pgs / 46 color.
December/Nonfiction Criticism/Art
Territory: WORLD Except Greece

ALSO AVAILABLE
Robert Gober: 2000 Words
9786185039141
Pbk, U.S. \$22.00
DESTE Foundation for Contemporary Art
Territory: NA LA ASIA AU/NZ AFR ME

Kiki Smith: 2000 Words
9786185039301
Pbk, U.S. \$22.00 GBP £20.00
DESTE Foundation for Contemporary Art
Territory: WORLD Except Greece

Chris Ofili: 2000 Words
9786185039158
Pbk, U.S. \$22.00
DESTE Foundation for Contemporary Art
Territory: NA LA ASIA AU/NZ AFR ME

Paul Chan: 2000 Words
9786185039080
Pbk, U.S. \$22.00
DESTE Foundation for Contemporary Art
Territory: NA LA ASIA AU/NZ AFR ME



Pawel Althamer: 2000 Words
9789609931472
Pbk, U.S. \$22.00
DESTE Foundation for Contemporary Art
Territory: NA LA ASIA AU/NZ AFR ME

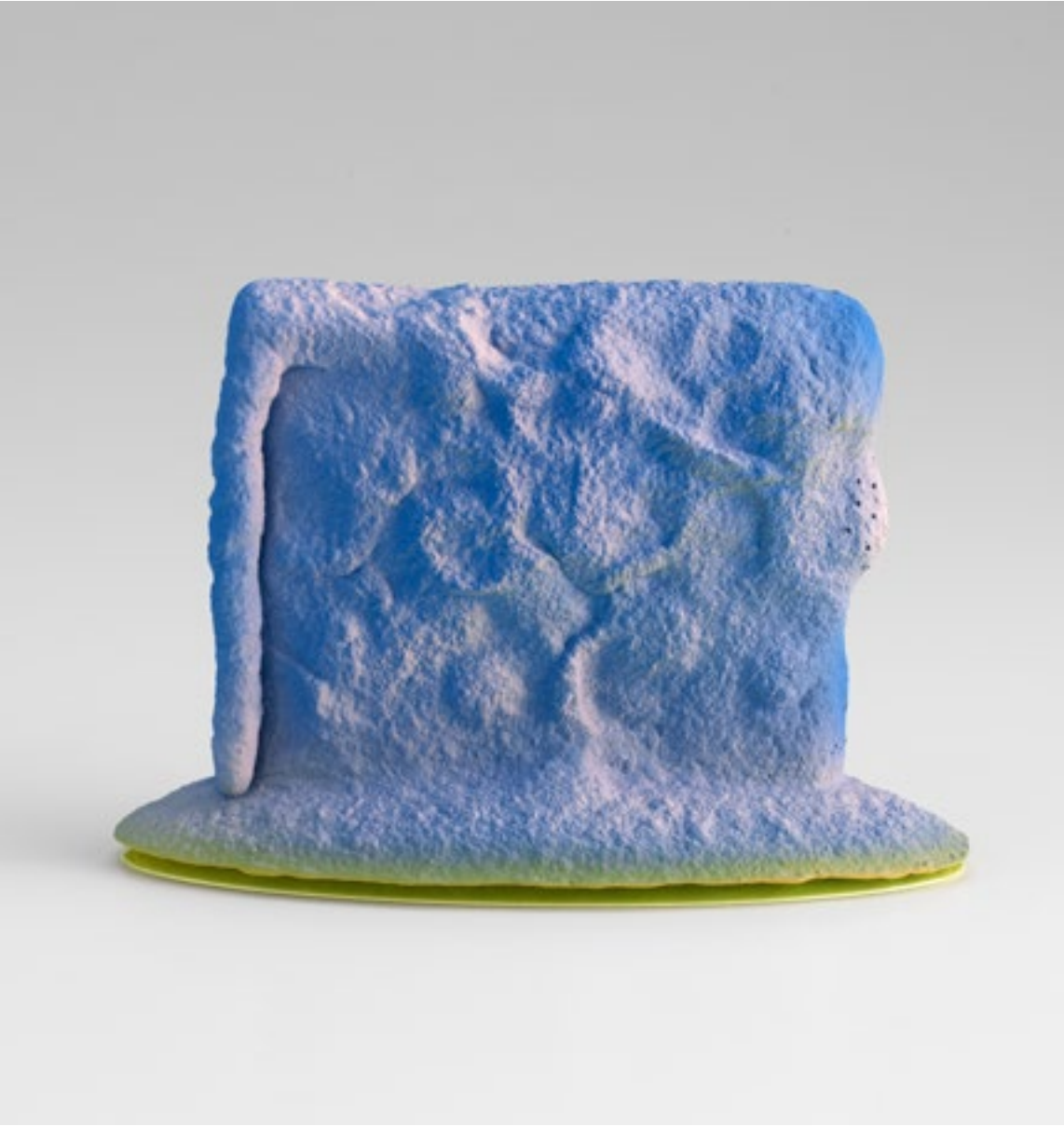
Ron Nagle: Handsome Drifter

Edited with text by Apsara DiQuinzio. Foreword by Lawrence Rinder. Text by Jan Verwoert. Conversation by Dan Byers.

One of the most original artists working today, San Francisco–based Ron Nagle (born 1939)—the enfant terrible of abstract expressionist ceramics—has made stunning, colorful, entirely unique small clay sculptures since the 1950s. In his sculpture, Nagle mixes allusions to modernism, middlebrow culture and the special pop sensibility of Northern California, making ceramic vessels no bigger than a few inches that draw on everything from Japanese tea ceremonies to Krazy Kat. Made with an overarching sense of playfulness and linguistic humor, a bodily and architectural sensibility, and Nagle’s keen attention to color, these finely tuned, pitch-perfect sculptures condense sensory pleasure into perfect packages of experience and feeling. Their miniature scale makes these odd, elegant, sensual and sometimes abject little abstract sculptures endlessly charming models for the imagination. Lushly illustrated, *Ron Nagle: Handsome Drifter* is the most comprehensive and scholarly publication on the artist to date, with essays by curator Apsara DiQuinzio and Berlin-based art critic and theorist Jan Verwoert. A lively conversation about Nagle’s studio practice and unique process with curator and director Dan Byers of Harvard’s Carpenter Center for the Visual Arts rounds out this unmissable book.

UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM/ PACIFIC FILM ARCHIVE

9780983881339
U.S. \$60.00 GBP £53.00
Hbk, 9 x 11 in. / 160 pgs / 100 color / 8 b&w.
February/Art
Territory: WORLD



EXHIBITION SCHEDULE:

Berkeley, CA: University of California, Berkeley Art Museum and Pacific Film Archive, 01/15/20–06/14/20
Boston, MA: Institute of Contemporary Art, 07/22/20–01/03/2021

ALSO AVAILABLE
Ron Nagle: Nagle, Ron
9780979178719
Hbk, U.S. \$60.00 GBP £53.00
Silver Gate, Inc.
Territory: WORLD



Lee Krasner:
Charcoal Studies

Text by Ellen Landau.
Charcoal Studies presents a series of figurative charcoals made by Lee Krasner (1908–84) from 1937 to 1940 under the tutelage of Hans Hofmann that would become seminal to the artist’s career. In 1977, Krasner demonstrated the relevance of these charcoal works in a brilliant late series of collage paintings in which she repurposed a large number of her Hofmann School drawings. Fortunately, Krasner did not destroy all the drawings. Fifty of these are included in her 1995 catalogue raisonné; another portfolio with 20 more (including four previously unknown still lifes) has recently come to light. *Charcoal Studies* includes the never-before-published works as well as updated research and text to serve as a complete listing of all surviving Hofmann School charcoal sketches and as a definitive reference on this pivotal period within Krasner’s oeuvre.

KASMIN
9781947232105
U.S. \$25.00 GBP £22.00
Pbk, 8.25 x 11.25 in. / 75 pgs / 78 color / 25 b&w.
December/Art
Territory: WORLD



Calder: Nonspace

Text by Stephanie Goto, Andrew Berardini, James Jones.
Calder: Nonspace takes its title from a 1963 essay by American novelist James Jones, written after his encounter with a series of large-scale sculptures at Alexander Calder’s studio in Saché, France. In his essay, reprinted in this book, Jones astutely describes Calder’s deep understanding of architectural and natural environments, which enabled him to reorder a viewer’s perception of the world surrounding his sculptures. This catalog explores this angle on Calder’s monumental vision by documenting an installation at Hauser & Wirth Los Angeles. It consists of more than 30 stables, mobiles and standing mobiles woven through a specially designed environment created by New York architectural designer Stephanie Goto (whose projects include the New York restaurant Piora and the apartment of chef Daniel Boulud), along with five large-scale works set outdoors. Goto also contributes an essay that explores the transformation of a classical gallery into a unified experience, and an essay by Andrew Berardini looks at the moments in Calder’s work where space is transformed by art.

HAUSER & WIRTH PUBLISHERS
9783906915364
U.S. \$50.00 GBP £45.00
Hbk, 12.5 x 10.25 in. / 88 pgs / illustrated throughout.
September/Art
Territory: WORLD

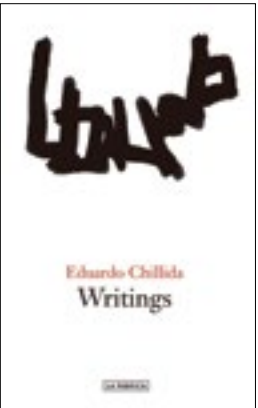


SPRING–SUMMER MIDSEASON SUPPLEMENT

Calder/Kelly

Text by Robert Hopkins, Jed Perl. Poetry by Dan Chiasson, Forrest Gander, Simon Perchik. Chronology by Veronica Roberts.
Accompanying Lévy Gorvy’s exhibition *Calder/Kelly*, this superbly produced catalog reveals the artists’ friendship and their shared pursuit of abstraction. A timeline authored by Veronica Roberts traces the history of their relationship with previously unpublished letters between the artists and members of their shared circle of friends. In addition, Calder biographer Jed Perl examines resonances between the artists in his essay “Apollonian Affinities,” and philosopher Robert Hopkins discusses the similarities and differences in their approaches to abstraction. Newly commissioned poetry by Dan Chiasson, Forrest Gander and Simon Perchik beautifully responds to works in the exhibition.

LÉVY GORVY
9781944379261
U.S. \$70.00 GBP £62.00
Hbk, 11 x 11.5 in. / 208 pgs/ illustrated throughout.
Available/Art
Territory: WORLD



Eduardo Chillida:
Writings

The writings of Eduardo Chillida (1924–2002), the entirety of which are collected in this volume, represent a revealing series of reflections on art and culture by the deeply influential Spanish sculptor, originally intended either for his private use or as public lectures. Edited in collaboration with Chillida’s family, the texts include tributes to such figures as Bach, Joan Miró, Gabriel Aresti, Pio Baroja, Joan Brossa, María Zambrano and Mark Rothko, alongside discussions of the most difficult artistic questions that Chillida faced throughout his career, covered here in his acceptance speech for his induction to the Real Academia de Bellas Artes de San Fernando. Also discussed are metaphysical themes of perception, knowledge and religion, all of which informed his sculpture’s approach to materiality as a kind of “realism,” and made his body of work one of the most significant in abstract sculpture.

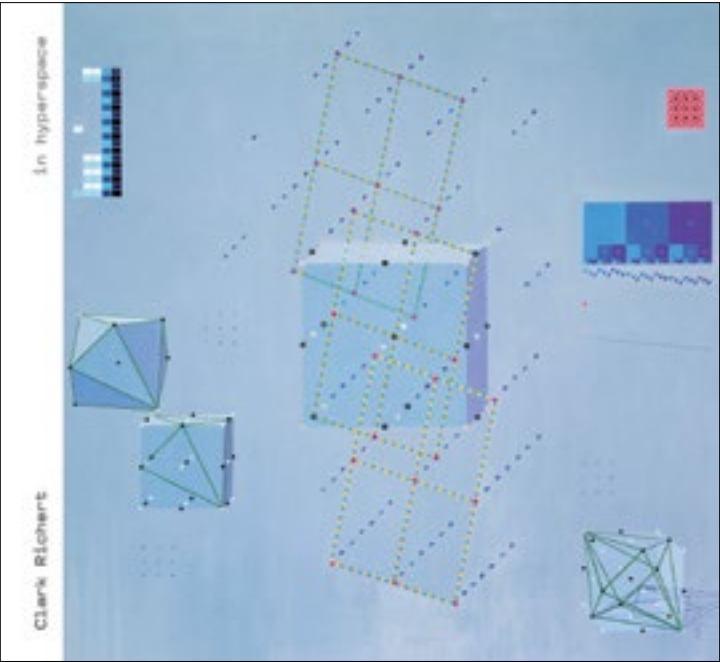
LA FÁBRICA
9788417769109
U.S. \$25.00
Hbk, 5.75 x 8.75 in. / 124 pgs / 12 duotone.
September/Nonfiction Criticism/Art
Territory: NA ASIA ME

SPRING–SUMMER MIDSEASON SUPPLEMENT

Gordon Onslow Ford: A Man on a Green Island

Edited with introduction by Fariba Bogzaran. Text by Dawn Ades, Tere Arcq, Fariba Bogzaran, Ilene Susan Fort, Terri Geis, Sepp Hiekisch-Picard, Andreas Neufert.
This substantial volume is the first major resource on the life and work of Gordon Onslow Ford (1912–2003), the British-born painter who was the youngest member of André Breton’s surrealist group in Paris, and who spent more than 50 years in the San Francisco Bay Area. Marked by an initial interest in automatist techniques, Onslow Ford’s painting gradually developed through studies of Eastern philosophy, mysticism and ecology resulting in complex and varied works that incorporated cosmic charts and biomorphic abstraction. In this superb publication, a series of thoroughly researched essays, previously unpublished archival material and over 200 color illustrations trace Onslow Ford’s time spent in Paris, stints in New York and Mexico, culminating in his move in 1947 to the Bay Area. Organized and published by the Lucid Art Foundation (cofounded by Onslow Ford in 1998), this is a long-overdue and impressively executed survey.

LUCID ART FOUNDATION
9781732667303 U.S. \$65.00 GBP £57.00
Clth, 10 x 10.5 in. / 348 pgs / 200 color / 20 duotone / 210 b&w.
July/Art
Territory: WORLD



Clark Richert in Hyperspace

Edited with text by Zoe Larkins. Text by Eva Díaz, Cortney Lane Stell.
Published on the occasion of a major retrospective exhibition at MCA Denver, *Clark Richert in Hyperspace* celebrates the singular work of Denver-based abstract painter Clark Richert (born 1941). The book, like the exhibition, chronicles the distinct phases of Richert’s nearly 50-year career, tracing out the metaphysical thread that connects them and continues to drive Richert’s practice. That thread—the exploration and visualization of n-dimensionality, or hyperspace—not only elucidates Richert’s often enigmatic paintings but also links his oeuvre to the work of early 20th-century avant-gardists whose engagement with hyperspace philosophy was a pivotal modernist project (Braque, Duchamp, Ernst, Malevich, Mondrian, Van Doesburg and, later, Buckminster Fuller). For Richert the visual manifestation of dimensions beyond the three with which we are familiar is not solely a geometrical or philosophical problem, but the pursuit of an idealistic, even utopic, reality. For Richert, art is the tool by which this project can be realized.

MCA DENVER
9780578434841 U.S. \$29.95 GBP £27.00
Hbk, 10.5 x 9.5 in. / 96 pgs / 100 color.
October/Art
Territory: WORLD

EXHIBITION SCHEDULE
Denver, CO: MCA Denver, 06/07/19–09/01/19



Katherine Bernhardt

Text by Francesco d'Angelo.

This book collects a series of new portraits by the critically acclaimed New York–based painter Katherine Bernhardt (born 1975). The drawings depict a man named Francesco D'Angelo, whom she met while traveling in Peru. The two began sending photos back and forth through WhatsApp of their daily lives. The drawings are accompanied by a group of photo pairings that Bernhardt made of him, alongside other depictions of D'Angelo, as well as images found online that point to similarities between him and others (an image of Jesus in Michelangelo's *Last Judgment*, for example).

KARMA BOOKS, NEW YORK

9781949172133
U.S. \$40.00 GBP £35.00
Pbk, 10.5 x 11 in. / 292 pgs / 32 color / 127 b&w.
November/Art
Territory: WORLD



Kathy Butterly: ColorForm

Edited and with text by Dan Nadel. Text by Rachel Teagle, Jenelle Porter.

ColorForm is the first major monograph on the work of New York sculptor Kathy Butterly (born 1963). Encompassing 60 sculptures and 20 drawings from throughout Butterly's career, all of which are reproduced here, it focuses mainly on the last ten years of her work. Butterly is well known for her sculptures that challenge the conventions of ceramic tradition through oblique figurations of the body, with shapes that evoke mouths, feet and genitalia. Her work, which stands in historical dialogue with that of Ken Price, Viola Frey and Robert Arneson, engages with the politics of 20th-century femininity even as it leans ever closer to abstraction. The works collected here chart the evolution of Butterly's sensibilities and philosophical stance, tracking the development of her highly personal yet immediate and accessible ceramic language from explorations of the body to personhood and autobiography.

JAN SHREM AND MARIA MANETTI SHREM MUSEUM OF ART

9781942884439
U.S. \$40.00 GBP £35.00
Clth, 9.5 x 9 in. / 160 pgs / 80 color / 10 duotone.
October/Art
Territory: NA LA EUR ASIA
AU/NZ AFR ME

EXHIBITION SCHEDULE

Davis, CA: Jan Shrem and Maria and Manetti Shrem Museum of Art: 07/19–12/19



SPRING–SUMMER MIDSEASON SUPPLEMENT

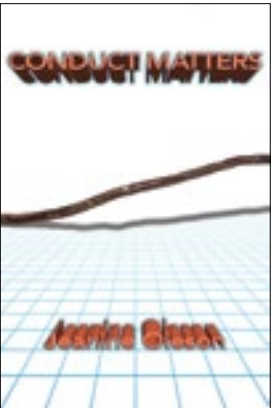
Xylor Jane: Notebooks

Text by Em Rooney, John Yau.

This is a hybrid artist's book and drawing monograph by the Massachusetts–based painter Xylor Jane (born 1963), whose works based on or derived from numbers and other systems of order have found critical acclaim among curators and artists internationally. Her often brightly colored, immaculately constructed and executed paintings run parallel to, and are informed by, a drawing activity that is much about notating her daily life as it is comprehending the role of numbers and their history. This book is the first to focus on her drawings and notes, sequenced by the artist herself. This sequence, which includes work from the mid-2000s to the present, is accompanied by essays on her drawings by John Yau and Em Rooney.

CANADA

9781942884446
U.S. \$30.00 GBP £27.00
Pbk, 8.5 x 11 in. / 176 pgs / 170 color.
August/Art
Territory: WORLD



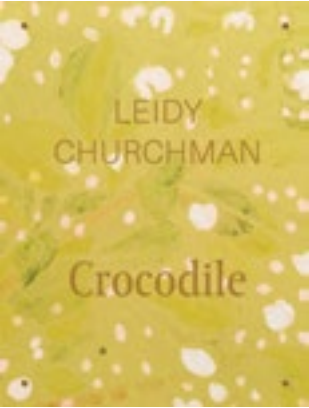
Jeanine Oleson: Conduct Matters

Edited by Karen Kelly, Barbara Schroeder. Introduction by Connie Butler. Text by Jaleh Mansoor, K-Sue Park.

Brooklyn-based interdisciplinary artist Jeanine Oleson (born 1974) created a 2017 exhibition at the Hammer Museum in Los Angeles, presenting her ongoing sharply absurdist response to research on the ways copper is produced and used in 21st-century capitalism. Through a video installation, objects and a performance—including a copper-based instrument that reacted to human touch and a handwoven rug based on perspectives visible in three-dimensional modeling—the exhibition focused on the confused entwinement of the human into contemporary material, as well as the relation with representation and art when these activities are now, more often than not, mediated through the digital—for which copper is an essential material component. With humor, pathos and intellectual rigor, Oleson explores issues of labor, the environment, craft and performance. *Conduct Matters* features an introduction by Connie Butler, chief curator at the Hammer Museum, and texts by cultural historian Jaleh Mansoor and legal scholar K-Sue Park, along with the full script of Oleson's video.

DANCING FOXES PRESS, BROOKLYN

9781733688901
U.S. \$22.00 GBP £20.00
Pbk, 6 x 9 in. / 84 pgs / 55 color.
December/Art
Territory: WORLD



Leidy Churchman: Crocodile

Edited by Lauren Cornell, Karen Kelly, Barbara Schroeder. Text by Ruba Katrib, Alex Kitnik, Arnisa Zeqo. Interview by Lauren Cornell.

Ranging from figurative representation to gestural abstraction, monumental landscape paintings to more intimate portraits, the oeuvre of American painter Leidy Churchman (born 1979) channels his artistic and literary influences, friendships, moods, surrounding landscapes and the visual iconography of divergent religions and philosophies. *Crocodile* highlights the artist's investigations into consciousness in his renderings of anthropomorphic animals and psychological states; his appropriation of existing artworks and aesthetics; and his recasting of various signs and symbols, from his depiction of the Buddhist symbol of the protector deity in *Mahakala* (2017) to the Mastercard logo in *Mastercard* (2013). Churchman, who divides his time between New York and Maine, emerges here as a dynamic protagonist of contemporary American painting. In addition to collecting 90 reproductions of works, the book features artwork made especially for it, plus texts by Ruba Katrib, Alex Kitnik and Arnisa Zeqo, in addition to a conversation between Churchman and Lauren Cornell.

DANCING FOXES PRESS/CCS BARD

9780998632698
U.S. \$35.00 GBP £30.00
Hbk, 8.25 x 10 in. / 144 pgs / 95 color.
October/Art
Territory: WORLD

EXHIBITION SCHEDULE

Annandale-on-Hudson, NY: Hessel Museum, CCS Bard, 06/22/19–10/13/19



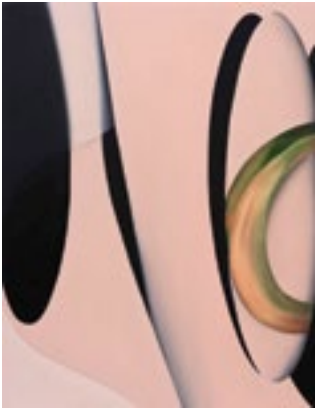
Marina Adams

Foreword by Jeanne Greenberg Rohatyn. Poem by Norma Cole. Conversation with Alex Bacon.

This book spans nearly a decade of New York–based Marina Adams' (born 1960) painting practice, culling and sequencing pages of images to highlight her bold pattern shifts. Fluently pushing color into form, Adams creates undulating shapes that reveal a powerful internal rhythm beneath their surface simplicity. Her work bears a Matisse-like connection to the intricate patterns of textiles as well as the rich designs of Moroccan rugs—and, for that matter, those by Sonia Delaunay. Another inspiration for the artist has been Moorish mosaics, such as the tessellated walls in the Alhambra palace in Granada, Spain, and the silhouettes of the ancient Greek caryatids which support the roof of the porch of the Erechtheion on the Athenian Acropolis. Painting by painting, the secret origami of Adams' visual language unfolds as a favorite color travels across miles of canvas, absorbing rogue pigments along the way.

SALON 94

9781645708247
U.S. \$45.00 GBP £40.00
Hbk, 9 x 11 in. / 152 pgs / 87 color.
November/Art
Territory: WORLD



Lesley Vance: Painting 2013–2019

Text by Douglas Fogle. Conversation with Amy Sherlock.

Over the past decade Los Angeles painter Lesley Vance's (born 1977) practice has evolved from her acclaimed early still-life works into colorful, gestural abstract compositions. Employing the same virtuosic command of paint, these captivating works subtly play with depth and space perception, creating hard-edged shapes that respond to light and shade to create an illusion of sculptural-seeming bodies via effects that are as precise as they are painterly. Vance's oil paintings and watercolors since 2013 are here collected in a beautifully illustrated monograph, with a lengthy new essay on the artist and her practice by Douglas Fogle, former chief curator of the Hammer Museum, as well as an artist interview with writer Amy Sherlock. *Lesley Vance: Painting 2013–2019* presents a stunning body of radical new works by this masterful painter.

GREGORY R. MILLER & CO.

9781941366257
U.S. \$45.00 GBP £40.00
Hbk, 8.25 x 10.25 in. / 120 pgs / 85 color.
October/Art
Territory: WORLD



SPRING–SUMMER MIDSEASON SUPPLEMENT

Shara Hughes: Landscapes

Text by Mia Locks. Interview by Ian Alteveer, Shara Hughes.

Landscapes marks the first in-depth survey of the critically acclaimed painting of Brooklyn-based artist Shara Hughes (born 1981). Hughes describes her lush, vibrantly chromatic images of hills, rivers, trees and shorelines, often framed by abstract patterning, as "invented landscapes." Full of gestural effect, surface tactility and possessing a fairytale mood of reverie, these paintings, as the *New Yorker* described them, "use every trick in the book to seduce, but still manage to come off as guileless visions of not-so-far-away worlds." This book covers roughly the past four years of Hughes' career, which has proved a prolific and important period for the painter, punctuated by international solo exhibitions, biennials, public projects and museum acquisitions. It features more than 120 full-color illustrations which beautifully illuminate the artist's process and the progression of the landscape as subject matter.

RACHEL UFFNER GALLERY/GALERIE EVA PRESENHUBER

9780578454603
U.S. \$45.00 GBP £40.00
Hbk, 9 x 11 in. / 128 pgs / 120 color.
August/Art
Territory: WORLD



SPRING–SUMMER MIDSEASON
SUPPLEMENT

Lubaina Himid:
Workshop Manual

Edited by Lisa Panting, Malin Stahl. Text by Lubaina Himid, Helen Legg, Courtney Martin, Emma Ridgeway, Zoe Whitely.

The first full monograph on the work of UK-based painter Lubaina Himid (born 1954) reproduces her paintings and collects her writings from the 1990s to the present. Born in the British protectorate of Zanzibar (now Tanzania), Himid makes colorful, decorative paintings, as well as sculptures and ceramics, generally themed around African experience and the global history of the African diaspora, and often referencing the aesthetics of African textiles. Himid’s career has been a singularly distinguished one: she has spent most of her life in Britain and first became known in the early 1980s as a curator and artist in collaboration with the BLK Art Group, the British Afro-Caribbean artists’ group influenced by the United States’ Black Arts Movement. In 2017 Himid became the first black woman to win the Turner Prize. This superbly produced and important publication is thoroughly illustrated with 280 color images from throughout her career and documentation of more recent exhibitions and projects.

WALTHER KÖNIG, KÖLN
9783960984726
U.S. \$49.95 **FLAT40**
Pbk, 9 x 11.75 in. / 312 pgs / 280 color.
June/Art/African Art & Culture
Territory: NA LA ASIA AU/NZ AFR



Sonya Clark:
Monumental Cloth,
The Flag We Should
Know

Foreword by Susan Lubowsky Talbott. Text by Valerie Cassel Oliver, W. Fitzhugh Brundage.

In the spring of 1865, a seemingly unremarkable dishcloth played a crucial role in ending the Civil War as the South’s flag of surrender at Appomattox. A Confederate horseman carried a humble white linen towel into the lines of General George Custer, near the courthouse at Appomattox. The horseman was sent on behalf of General Robert E. Lee, who was requesting a suspension of hostilities while General Ulysses S. Grant proposed terms of surrender. Focusing on this Confederate Flag of Truce, Afro-Caribbean American artist (and professor at Amherst College) Sonya Clark (born 1967) explores the legacy of symbols and challenges the power of propaganda, erasures and omissions through her works. By making the Truce Flag—a cloth that brokered peace and represented the promise of reconciliation—into a monumental alternative to the infamous Confederate Battle Flag and its pervasive divisiveness, Clark instigates a role reversal and aims to correct a historical imbalance.

**MW EDITIONS / THE FABRIC
WORKSHOP AND MUSEUM**
9780998701868
U.S. \$29.95 GBP £27.00
Hbk, 6.5 x 9.25 in. / 112 pgs / 60 color.
January/Art/African American Art & Culture, Latin American / Caribbean Art & Culture
Territory: WORLD

EXHIBITION SCHEDULE
Philadelphia, PA: The Fabric Workshop and Museum, 03/29/19–08/31/19



Suzanne Bocanegra:
Poorly Watched Girls

Foreword by Susan Lubowsky Talbott. Interview by Hal Foster.

In *Poorly Watched Girls*, New York–based artist Suzanne Bocanegra (born 1957) explores the ways that popular entertainment theatricalizes women in trouble. For the immersive video *Valley*, she recreated Judy Garland’s wardrobe test for *Valley of the Dolls* (1967). Garland was fired from the film but famously kept the clothing from the test. Here, eight notable women wear replicas of the wardrobe: poet Anne Carson, choreographer Deborah Hay, artist Joan Jonas, singer Alicia Hall Moran, author and actor Tanya Selvaratnam, actor Kate Valk, artist Carrie Mae Weems and ballerina Wendy Whelan. *Dialogue of the Carmelites*, inspired by Poulenc’s 1956 opera based on the true story of a convent of nuns executed during the French Revolution, incorporates music by composer David Lang, performed by Caroline Shaw. In *La Fille*, Bocanegra uses theatrical sets, costumes and collage to capture the essence of the 18th-century ballet *La Fille mal Gardée* (The Poorly Guarded Girl), a comic portrayal of young love between two peasants.

**MW EDITIONS / THE FABRIC
WORKSHOP AND MUSEUM**
9780998701851
U.S. \$29.95 GBP £27.00
Hbk, 6.25 x 9.5 in. / 96 pgs / 60 color.
January/Art
Territory: WORLD

EXHIBITION SCHEDULE
Philadelphia, PA: The Fabric Workshop and Museum, 10/05/18–02/17/19



Harmony Hammond:
Material Witness
Five Decades of Art

Foreword by Cybele Maylone. Text by Amy Smith-Stewart.

An activist and a curator as well as a trailblazing artist, feminist and lesbian scholar, New Mexico–based Harmony Hammond (born 1944) has enjoyed a career spanning nearly fifty years and many mediums, all of which are brought together for the first time in *Material Witness*, which accompanies the artist’s museum survey of the same name at the Aldrich Contemporary Art Museum. Hammond’s groundbreaking painting and installation practice unites minimalist and postminimalist concerns with feminist art strategies, employing marginalized craft traditions in the service of abstraction, and working through a wide cast of materials: fabric, rope, pine needles, hair, blood, bone and wood, mixed with traditional sculptural and painting materials. *Harmony Hammond: Material Witness* restages the most significant installations of Hammond’s career and presents them alongside her major paintings, sculptures, works on paper and ephemera. Fully illustrated, and with an essay by exhibition curator Amy Smith-Stewart, this is the first and definitive monograph on Harmony Hammond and her revolutionary practice.

GREGORY R. MILLER & CO.
9781941366233
U.S. \$45.00 GBP £40.00
Hbk, 9 x 11.5 in. / 142 pgs / 70 color.
November/Art
Territory: WORLD

EXHIBITION SCHEDULE
Ridgefield, CT: Aldrich Contemporary Art Museum, 03/03/19–09/15/19



SPRING–SUMMER MIDSEASON
SUPPLEMENT

Judy Chicago: Roots
of the Dinner Party
History in the Making

Edited by David Colman. Introduction by Anne Pasternak. Text by Jeanne Greenberg Rohatyn. Interviews by Carmen Hermo.

Since the 1970s, Judy Chicago (born 1939) has been a pioneer in the development of feminism as an artistic movement and an educational project that endeavors to restore women’s place in history. Her most influential and widely known work is the sweeping installation *The Dinner Party* (1974–79), celebrating women’s achievements in Western culture in the form of a meticulously executed banquet table set for 39 mythical and historical women and honoring 999 others. One of the most important artworks of the 20th century, upon its public debut in 1979 it immediately became an icon of feminist art. *Roots of the Dinner Party* was published for the first museum exhibition to examine Chicago’s evolving plans for *The Dinner Party* in depth, detailing its development as a multilayered artwork, a triumph of community art-making and a testament to the power of historical revisionism.

SALON 94
9780977880713
U.S. \$50.00 GBP £45.00
Hbk, 9 x 11.5 in. / 208 pgs / 150 color / 30 duotone.
Available/Art
Territory: WORLD



Women Artists:
Annette Messenger,
Jenny Holzer, Kiki
Smith, Katharina
Grosse

This DVD documentary introduces women artists who have been trailblazers in genres ranging from traditional mediums such as painting and sculpture to more recent mediums such as photography, video, performance and conceptual art. Each episode offers one contemporary female artist the opportunity to introduce the women whose art has been formative to her own oeuvre in a virtual exhibition. Annette Messenger, Kiki Smith, Jenny Holzer and Katharina Grosse present their personal collection of works by other women artists. These include Eva Hesse, Lynda Benglis, Alina Szapocznikow, Lee Lozano, Kiki Smith, Yayoi Kusama, Rosemarie Trockel, Hanne Darboven, Natalia Goncharova, Lyubov Popova, Yvonne Rainer, Paula Modersohn-Becker, Louise Nevelson, Alice Neel, Bridget Riley, Grandma Moses, Agnes Martin, Nancy Spero, Louise Lawler, Louise Bourgeois, Joan Mitchell, Georgia O’Keeffe, Alma Thomas, Joan Jonas, Roni Horn, Valerie Hammond, Geneviève Cadieux, Marisol Escobar, Lee Bontecou, Frida Kahlo, Isa Genzken, VALIE EXPORT, Wanchgechi Mutu, Judy Millar, Pamela Rosenkranz, Camille Henrot, Georgina Houghton and Maria Lassnig.

WALTHER KÖNIG, KÖLN
9783960985662
U.S. \$29.95 **FLAT40**
DVD, 7.5 x 5.5 in.
July/Art
Territory: NA LA ASIA AU/NZ AFR



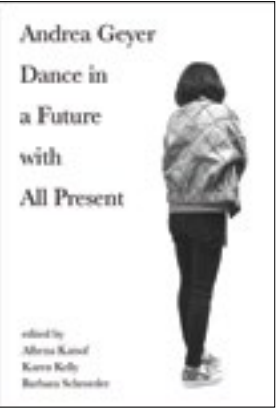
Ida Applebroog:
Angry Birds of
America

Preface by Helen Hirsch. Text by Jo Applin.

New York artist Ida Applebroog (born 1929) began making her *Angry Birds* series as a result of an effort to draw birds nestling in trees. Quickly realizing that scientific ornithological draftsmen work from dead models, she and her studio began producing their own models in plaster and paint. The artist states of this work, “I started calling them Angry Birds of America. It was just something that stuck in my head. And then I realized I was in the middle of the Trump era. There was a lot of anger, not just me, but all over America. My feeling was, whatever I was doing, it had to do with angry, dead birds. For whatever it’s worth, I feel like I’m living in a world where we’re all very, very angry.” *Ida Applebroog: Angry Birds of America* also presents the series *Mercy Hospital*, which she executed during her stay in a psychiatric clinic during 1969–70, and which was rediscovered in 2009.

VERLAG FÜR MODERNE KUNST
9783903269712
U.S. \$39.95
Pbk, 9.5 x 13 in. / 60 pgs / 40 color / 14 b&w.
August/Art
Territory: NA LA ASIA AU/NZ AFR ME

EXHIBITION SCHEDULE
Thun, Switzerland: Kunstmuseum Thun, 02/09/19–05/19/19



Andrea Geyer: Dance
in a Future with All
Present

Edited by Alhena Katsof, Karen Kelly, Barbara Schroeder. Text by Thomas J. Lax, André Lepecki, Soyoung Yoon, Andrianna Campbell, Alhena Katsof.

The most substantive monograph yet published on the work of German-born, New York–based multimedia artist Andrea Geyer (born 1971), *Dance in a Future with All Present* focuses on her recent explorations of the marginalized yet pivotal role that women have played in the formulation of American modernism, tracing and honoring the ephemeral acts, initiatives and stories that shaped it. Featuring full-color images of Geyer’s artworks and research materials, including documents, found photographs and previously unpublished photographs by the artist, *Dance in a Future with All Present* offers insight into Geyer’s art and the multiple histories of modernism. Contributors to this volume include Thomas J. Lax, André Lepecki, Soyoung Yoon, Andrianna Campbell, Alhena Katsof, Matthew Jeffrey, Juli Carson, Lynne Cooke, Barbara Clausen, Dean Daderko, Saisha Grayson, Sharon Hayes, Megan Heuer, Danielle Jackson, Kristan Kennedy, Ralph Lemon, Renate Lorenz, Josiah McElheny, Fred Moten, Kristin Poor, Yvonne Rainer, Gabriela Rangel and Jeannine Tang.

**DANCING FOXES PRESS/PORTLAND
INSTITUTE OF CONTEMPORARY ART**
9780998632681
U.S. \$29.95 GBP £27.00
Pbk, 8 x 10 in. / 140 pgs / 80 color / 10 b&w.
November/Art
Territory: WORLD



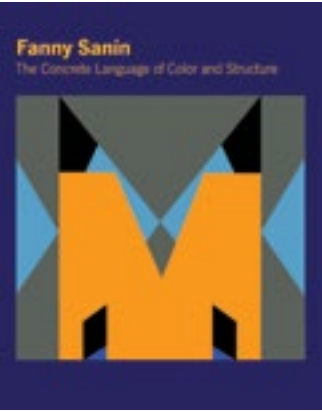
Anna Maria Maiolino: O Amor se faz revolucionário

Edited with text by Diego Sileo. Text by Marcio Doctor, Paulo Myada, Trinidad Fombella, Michael Asbury, Catherine de Zegher, Tania Rivera. Interview by Diego Sileo.

Working within the censorious dictatorship of 1970s and '80s Brazil, Italian-born Anna Maria Maiolino (born 1942), who moved to Brazil in her late teens, has produced works steeped in defiant political energy. Maiolino was a colleague of artists such as Lygia Clark and Hélio Oiticica, and later was affiliated to American conceptualism. Accordingly, she has embraced diverse mediums and genres, from clay and ink to video, installation and performance; also, she often incorporates aspects of Brazilian folk culture. Catherine de Zegher and Griselda Pollock have numbered among her champions. At 370 pages, *Anna Maria Maiolino: O Amor Se Faz Revolucionário* is the most substantial study of this important artist yet published. Featuring a die-cut cover and tipped-on cover image, it charts the rich variety of Maiolino's work as it navigates a path through Brazilian art history and many of the major postwar movements, a path made decidedly personal through Maiolino's experiences as a migrant, mother and global citizen.

SILVANA EDITORIALE
9788836642588
U.S. \$50.00
Hbk, 9 x 11 in. / 370 pgs / 400 color.
October/Art/Latin American / Caribbean Art & Culture
Territory: NA LA ASIA AU/NZ AFR ME

EXHIBITION SCHEDULE
Milan, Italy: Padiglione d'Arte Contemporanea, 03/29/19–06/09/19



Fanny Sanín: The Concrete Language of Color and Structure

Introduction by Ana Sokoloff. Text by Beverly Adams, Jay Oles, Germán Rubiano Caballero, Patterson Sims, Edward J. Sullivan, Clayton Kinking.

Colombian-born painter Fanny Sanín (born 1938) has dedicated a long, prolific career to the exploration of geometric abstraction; her oeuvre is characterized by large-scale canvases depicting hard-edge geometric compositions in vibrant color configurations. Over the past five decades, Sanín has exhibited widely, mainly in Latin America and the United States (where she has lived since the 1970s, in New York), positioning herself as one of Latin America's most extraordinary colorists. This publication is a long-overdue comprehensive monograph on this pioneering painter. Featuring contributions from prominent academics and curators such as Beverly Adams, Jay Oles and Edward J. Sullivan, the book contextualizes Sanín's work within international geometric abstraction and offers a glimpse into the artist's rigorous working process. It surveys her entire career, from her energetic abstractions of the 1960s through the evolution and continual refinement of her ongoing commitment to concrete abstraction.

LUCIA|MARQUAND|SOKOLOFF + ASSOCIATES
9780999652299
U.S. \$55.00 GBP £50.00
Hbk, 9.25 x 10 in. / 304 pgs / 200 color.
January/Art/Latin American / Caribbean Art & Culture
Territory: WORLD



Solange Pessoa

Edited with text by Alex Bacon. Text by Cecilia Fajardo-Hill, Eduardo Jorge de Oliveira. Interview by Liz Munsell.

The first English-language monograph on seminal Brazilian artist Solange Pessoa (born 1961), this substantial volume is also the artist's most comprehensive to date. Pessoa's sculptural work, which often mobilizes materials like human hair, leather, wax and animal blood, evokes issues related to human and animal bodies, vacillates between beauty and abjection and forges formal connections between indigenous Brazilian traditions and international postminimal art. Surveying work from throughout Pessoa's career, from her beginnings in the late 1980s through to the present, with selections from the artist's sketchbooks and archives, this volume argues for Pessoa's unique contribution to Brazilian art. Including texts by international scholars Cecilia Fajardo-Hill, Eduardo Jorge de Oliveira and Alex Bacon, as well as an interview with Pessoa by Liz Munsell, *Solange Pessoa* introduces English-language readers to the artist's compelling body of work from the past three decades.

CIRCLE BOOKS
9780578475103
U.S. \$49.95 GBP £44.99
Hbk, 8 x 10 in. / 432 pgs / 462 color / 38 b&w.
November/Art/Latin American / Caribbean Art & Culture
Territory: WORLD Except Brazil



Tania Bruguera in Conversation with Claire Bishop

Edited by Ileen Kohn, Donna Wingate.

A controversial figure working in installation and performance, Cuban artist Tania Bruguera (born 1968) has consistently blurred the lines between art and activism. Defining herself as an initiator rather than an author, she often invites spectator participation and works in a collaborative mode, working with various organizations, institutions and individuals to challenge political and economic power structures. From offering Cubans one minute of uncensored time in Havana's Plaza de la Revolución (*#YoTambienExijo*, 2014) to operating a flexible community center in Corona, Queens (*Immigrant Movement International*, 2011), Bruguera strives to make Arte Útil (Useful Art), an art that imagines and provides tools to bring about social change. Published in the Fundación Cisneros' *Conversaciones/Conversations* series, this volume features an in-depth conversation between the artist and the renowned art historian Claire Bishop. Bruguera tells her own story, recounting the development of her early work in 1980s Cuba and her shift from intimate performances to the orchestration of the large-scale interactive situations and events that characterize her work today.

FUNDACIÓN CISNEROS/COLECCIÓN PATRICIA PHELPS DE CISNEROS
9780984017393 U.S. \$25.00 GBP £22.00
Hbk, 6 x 9 in. / 296 pgs / 50 color.
January/Art/Latin American / Caribbean Art & Culture
Territory: WORLD



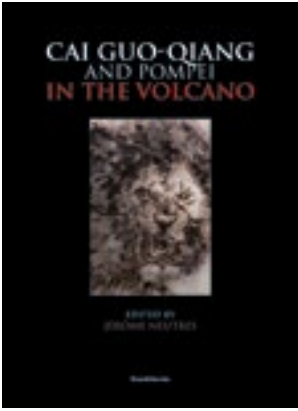
Gabriel Rico: The Discipline of the Cave

Text by Heidi Zuckerman, Julio Cesar Morales.

The focal point of this new publication on Guadalajara-based artist Gabriel Rico (born 1980) is the work made specifically for his Aspen Art Museum exhibition, *The Discipline of the Cave*. Collecting fragments of contemporary existence, the sculptor and installation artist masterfully recontextualizes familiar objects and materials, and his new pieces were specifically made in response to the architecture of the museum's ground floor galleries. Working in an Arte Povera tradition, Rico juxtaposes found items, neon and taxidermy animals in ways that convey the relationship between humans and the natural environment. Influenced by scientific approaches, geometry and philosophy, the artist creates non-mathematical equations from objects that reflect our fundamental struggle to achieve balance. Through his process of fusing the natural and kitsch, the artist has created a careful arrangement in the AAM Galleries, and Rico's portrait of contemporary life is reflected in this Aspen Art Press publication.

ASPEN ART PRESS
9780934324885
U.S. \$45.00 GBP £40.00
Flexi, 9.5 x 13 in. / 96 pgs / 50 color / 10 b&w.
October/Art
Territory: WORLD

EXHIBITION SCHEDULE
Aspen, CO: Aspen Art Museum, 03/09/19–06/16/19



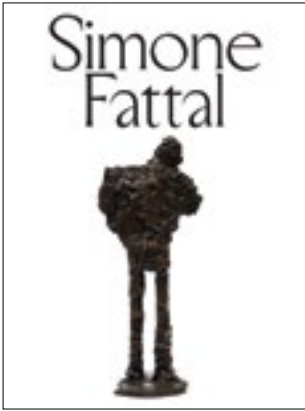
Cai Guo-Qiang and Pompeii in the Volcano

Edited with text by Jérôme Neutres. Text by Achille Bonito Oliva, Jurgen Shilling. Interview by Jérôme Neutres.

In 2019, New York–based Chinese artist Cai-Guo Qiang (born 1957) was invited to create a work of art in the amphitheater of the Pompeii archaeological site. Inspired by the fate of the ancient Roman city, which was buried by an eruption of Mount Vesuvius, Cai's work involved gunpowder, fireworks, an array of artifacts and a vast canvas. The performance culminated in an "excavation" of the resulting debris, which became part of Cai's exhibition of related works at the National Archaeological Museum of Naples. *Cai Guo-Qiang and Pompeii: In the Volcano* is published to document Cai's work in Pompeii. The project at the National Archaeological Museum of Naples is part of an ongoing, multiyear series of exhibitions, *An Individual's Journey Through Western Art History*. Staging work in Moscow, Madrid, Florence and now Pompeii, Cai juxtaposes his work with the Western art historical canon.

SILVANA EDITORIALE
9788836640591
U.S. \$65.00
Clth, 9.5 x 11.75 in. / 176 pgs / 120 color.
October/Art/Asian Art & Culture
Territory: NA LA ASIA AU/NZ AFR ME

EXHIBITION SCHEDULE
Naples, Italy: Museo Archeologico Nazionale di Napoli, 02/23/19–05/20/19



Simone Fattal: Works and Days

Edited with text by Ruba Katrib.

Published for the artist's first solo exhibition at an American museum, this catalog highlights a selection of the more than 200 works by Paris- and California-based Lebanese artist and publisher Simone Fattal (born 1942). Over the past 40 years, Fattal has made work encompassing abstract and figurative ceramics, bronzes, paintings, watercolors and collages. These works draw from a range of sources, including war narratives, landscape painting, ancient history, mythology and Sufi poetry, to explore the impact of displacement as well as the politics of archeology and excavation. The first catalog on her work to be published in the United States, *Works and Days* features a selection of color plates tracing the arc of Fattal's career from 1969 to the present, as well as an essay by Ruba Katrib, the exhibition curator.

MOMA PS1
9780996893077
U.S. \$20.00 GBP £17.50
Pbk, 6 x 8 in. / 88 pgs / 62 color.
September/Art
Territory: WORLD

EXHIBITION SCHEDULE
New York: MoMA PS1, 03/31/19–09/02/19



Carol Rama: Eye of Eyes

Text by Robert Storr, Flavia Frigeri, Robert Lumley. Poetry by Sylvia Gorelick, Lara Mimosa Montes.

Accompanying Lévy Gorvy's exhibition of the same name, this beautifully produced catalog highlights the celebrated Italian painter Carol Rama's (1918–2015) engagement with the artistic landscape of her home city of Turin. Alongside color plates, an essay by Robert Storr explores Rama's examination of conventionally obscured and shamed parts of human bodies, and shows how she diverged from the oppressive social order of her time. Curator Flavia Frigeri places Rama within the artistic landscape of the city in her essay, and a text by the writer Robert Lumley explores Rama's engagement with the political scene in Turin. An illustrated chronology of Rama and the city highlights exhibitions of artists whose catalogs Rama collected in her home library, and newly commissioned poetry by Sylvia Gorelick and Lara Mimosa Montes responds to Rama and her oeuvre.

LÉVY GORVY
9781944379278
U.S. \$65.00 GBP £57.00
Hbk, 9.25 x 11.5 in. / 162 pgs / illustrated throughout.
July/Art
Territory: WORLD



SPRING–SUMMER MIDSEASON
SUPPLEMENT

Urs Fischer: Sculptures 2013–2018

Edited by Priya Bhatnagar.

Featuring over 100 works and documentation of forty exhibitions and installations both public and private, New York–based artist Urs Fischer (born 1973) presents six years of work in this substantial volume. Arranged chronologically, this book allows the reader to follow Fischer’s developments in form and his frequent adventure into whimsy. The artist’s instinct for design is evident not only in his individual works but also in his clarity of vision for a space, beautifully illustrated in this volume. Sculpture inherently has physical presence and Fischer utilizes this to manipulate the viewer’s perception of reality. Encountering the immense and the minuscule, the ever-changing and the static, a viewer must reconcile with his or her own presence in time. With this volume, the reader is invited to experience significant ephemeral, collaborative and interactive works in context in over 400 pages plus gatefold inserts.

KIITO-SAN
9780996413046
U.S. \$60.00 GBP £53.00
Hbk, 9.75 x 12.25 in. / 450 pgs / 358 color.
July/Art
Territory: WORLD



Urs Fischer: Band-Aids

Edited by Dominique Clausen.

Band-Aids brings together two separately exhibited series of silk-screened paintings with colored sculpted resin frames by New York–based artist Urs Fischer (born 1973), produced in 2018. The artist composed the collective 57 works entirely in an app on his iPhone, a tool always on hand in almost any situation, allowing him to keep creating at any moment. When translated from device to painting medium, the resulting works have a luminous quality. Fischer’s process blends drawing, painting and silkscreen to create groupings that react with each other to form dynamic and varied narratives. Echoes of subjects present in Fischer’s early works—cats, bread houses, birds—personify romance and playfulness in this highly surreal series.

KIITO-SAN
9780996413060
U.S. \$50.00 GBP £45.00
Hbk, 11.75 x 14.75 in. / 124 pgs / 60 color / 4 duotone.
September/Art
Territory: WORLD



Urs Fischer: Paintings 1998–2011, 2012–2015, 2016–2017

Edited by Priya Bhatnagar, Jaime Gecker, Abby Haywood, Angela Kunicky, Annie Roft, Natalie Skinner.

Housed in a slipcase, this three-volume retrospective of the paintings of Urs Fischer (born 1973) offers the viewer an intimate look at every painting produced from the beginning of his career up to 2017. Fischer’s two-dimensional works elegantly encapsulate some of his greatest strengths: color, precision and juxtaposition. His inventive approach to painting capitalizes on the relationship between photography and painting in many works, exploring two-dimensional texture. The images in this book are printed to scale relative to one another. Selected works are also printed 1:1, providing the reader with a detail view not available in any other context. This retrospective includes fresh documentation of early collage works, many of which have not been exhibited for years.

KIITO-SAN
9780996413053
U.S. \$125.00 GBP £115.00
Slip, pbk, 3 vols, 10 x 12 in. / 572 pgs / 613 color.
September/Art
Territory: WORLD



Donna Huanca: Obsidian Ladder

Text by Jamillah James and Ceci Moss.

Berlin-based Bolivian American artist Donna Huanca (born 1980) practices a type of femme mark-making rooted in scientific and natural phenomena, Andean futurism and meditative practices. She utilizes materials that have a direct relationship to nature—such as raw pigment, oil, turmeric, sand, hair and clay—as key elements in her paintings, sculptures and “skin paintings,” which treat flesh as both canvas and performative tool. *Donna Huanca: Obsidian Ladder* accompanies the artist’s first large-scale presentation in the United States at the Marciano Art Foundation in Los Angeles. Describing her approach to the site, Huanca says, “I perceive space as both cohesive and elusive, something that can be activated at several levels. By virtue of their powerful presence, the models facilitate a transitory process that captures and develops the space. The models become a kind of respiratory system of temporality and deconstruction. They sense and feel the space, leaving it changed.”

MARCIANO ART FOUNDATION
9780999221549
U.S. \$30.00 GBP £27.00
Hbk, 7.25 x 9.25 in. / 64 pgs / 25 color.
January/Art
Territory: NA LA UK EUR ASIA AU/NZ



Atelier Van Lieshout: Dirty Hands

Joep van Lieshout (born 1963) founded the art and architecture studio that bears his name in 1995, and with it set in motion what has been described as “a new Dutch architectural style ... dirty, delicious and direct.” This new survey takes the reader behind the scenes, offering never-before-seen views of the Atelier Van Lieshout workshop in an up-close, rough and dynamic way that conveys and celebrates the typical Atelier Van Lieshout style and working methods. *Atelier Van Lieshout: Dirty Hands* leads the reader on a gloriously turbulent path through the recent history of the Atelier, showing artworks and structures that range from functional works to totemic sculptures conceived for new worlds and systems, such as machines that pay homage to the Industrial Revolution and pavilions that reinvent agriculture. All celebrate the hands-on spirit of labor, as the book’s title suggests.

WALTHER KÖNIG, KÖLN
9783960981831
U.S. \$40.00 **FLAT40**
Pbk, 6 x 8.5 in. / 424 pgs / 278 color / 215 b&w.
July/Art/Design
Territory: NA LA ASIA AU/NZ AFR

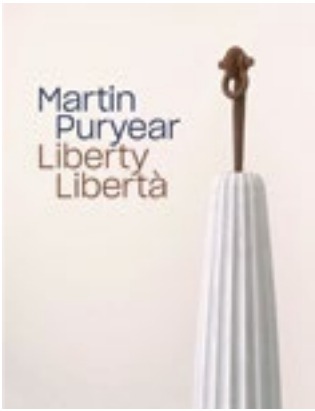


Pièces-Meublés 1995/2016

Preface by Patrick Seguin. Text by Bob Nickas.

Pièces-Meublés is the title of a two-part exhibition, held in 1995 and 2016, curated by New York art critic Bob Nickas at the invitation of Galerie Patrick Seguin. The 1995 exhibition compared contemporary art with 20th-century design, inviting around 20 artists to choose a piece of furniture to interact with their work or to integrate it by creating a new work. The 2016 exhibition was centered around Jean Prouvé, whose 6x6 dismountable house, the Maison des Sinistrés de Lorraine, had been installed at Galerie Patrick Seguin. Among the invited artists, some of whom participated in both exhibitions, were John Armleder, Richard Artschwager, Bertrand Lavier, Louise Lawler, Adam McEwen, Albert Oehlen, Haim Steinbach, Rudolf Stingel and Franz West. This book illustrates these two innovative exhibitions. Introduced with a substantial preface by Nickas, *Pièces-Meublés* is abundantly illustrated with in-situ photographs, as well as archival images for the furniture and architectural components of the shows.

GALERIE PATRICK SEGUIN, PARIS
9782909187211
U.S. \$100.00 GBP £90.00
Pbk, 9.75 x 11.75 in. / 212 pgs / 153 color / 44 b&w.
December/Design/Art
Territory: WORLD Except
France Belgium



Martin Puryear: Liberty / Libertà

Foreword by Brooke Kamin Rapaport. Text by Anne Wagner, Tobi Haslett, Darby English.

Accompanying the landmark exhibition by renowned Hudson Valley–based artist Martin Puryear (born 1941), who is representing the United States at the 58th Venice Biennale, this book captures a high point in the career of one of today’s most acclaimed artists. In addition to extensive illustrations of new sculptures made for the Biennale, including a significant site-specific work, the book features major texts by Brooke Kamin Rapaport, Darby English and Anne Wagner. The works and essays demonstrate Puryear’s powerful, original and influential engagement with art history and social history on both a personal level, as an African American artist, and universally. With a definitive illustrated chronology of the artist’s career over the last fifty years, *Martin Puryear: Liberty / Libertà* is an essential look at one of the most important artists today, who continues to work at the height of his powers.

GREGORY R. MILLER & CO.
9781941366240
U.S. \$50.00 GBP £45.00
Hbk, 8 x 10 in. / 180 pgs / 75 color.
October/Art/African American
Art & Culture
Territory: NA LA UK AU/NZ AFR ME

EXHIBITION SCHEDULE
Venice, Italy: Venice Biennale,
05/11/19–11/24/19



Robert Gober: Tick Tock

Text by Helen Molesworth.

Robert Gober: Tick Tock, like the exhibition of the same name—Gober’s first since his 2014 survey at the Museum of Modern Art—is divided into three sections. In the first, a series of drawings depict tree trunks, human torsos and barred windows. The second section consists of 18 wall-mounted assemblages, including fragments and motifs from prior sculptures. In her essay, Helen Molesworth describes them as “what happens to memories when they are literally objectified—when they take up residence outside of us.” The final section centers on a sculpture first shown at the 2001 Venice Biennale. Inspired by Gober’s childhood home and modeled after a church on Long Island, it depicts a pair of cellar doors opening onto a staircase set into the gallery floor. At the foot of the stairs, a yellow door with a handle of braided human hair seems to leak light around its edges. Illustrated with color plates, this book is a testament to the artist’s explorations of faith and loss through metaphor.

MATTHEW MARKS GALLERY
9781944929169
U.S. \$50.00 GBP £45.00
Clth, 8 x 9.25 in. / 80 pgs / 55 color / 1 b&w.
November/Art
Territory: WORLD



SPRING–SUMMER MIDSEASON
SUPPLEMENT

Pipilotti Rist: Open My Glade

Edited by Lærke Rydal Jørgensen, Tine Colstrup. Foreword by Poul Erik Tøjner, Tine Colstrup. Preface by Pipilotti Rist. Text by Tine Colstrup, Peggy Phelan, Jacqueline Burckhardt, Massimiliano Gioni, Juliana Engberg, David Risley, Etel Adnan.

Over the last three decades, Swiss artist Pipilotti Rist (born 1962) has been an original and impactful voice on the contemporary art scene with her sensuous, colorful and norm-subverting audio and video universes (the artist's first name is itself a nod to Swedish author Astrid Lindgren's rebellious, freethinking heroine Pippi Longstocking). With projections on ceilings, walls and floors, Rist liberates the moving image from the screen through installations and new electronic formats. While body and gender are central themes in her early pieces, the main focus of her recent work has shifted toward nature. Rist's art is sensually playful and compelling, while also diving deeply into existential abysses. Superbly produced with a die-cut cover, this book is published in connection with Rist's midcareer survey exhibition at the Louisiana Museum of Modern Art, and comprises texts by some of the foremost specialists on Rist's work, as well as a selection of videos, which can be experienced as AR (augmented reality).

**LOUISIANA MUSEUM OF
MODERN ART**

9788793659148
U.S. \$30.00 GBP £27.00
Hbk, 8.5 x 10.25 in. / 96 pgs / 100 color.
July/Art
Territory: WORLD



Teresa Hubbard / Alexander Birchler: Flora Redux

**Interview with Teresa Hubbard,
Alexander Birchler.**

In the Swiss Pavilion at the 57th Venice Biennale, the Swiss American artist duo Teresa Hubbard / Alexander Birchler (born 1965 and 1962 respectively) presented *Flora* and *Bust*, exploring the life of the unknown American artist Flora Mayo, with whom Alberto Giacometti had a love affair in Paris in the 1920s. While Giacometti is one of the most celebrated artists of the 20th century, Mayo's oeuvre has been destroyed, her biography relegated to a footnote in Giacometti scholarship. In this acclaimed work, which had its American premiere at the Los Angeles County Museum of Art (LACMA) in 2019, Hubbard / Birchler reframe Mayo's history through a feminist perspective that interweaves reconstruction, reenactment and documentary into a hybrid form of storytelling. *Flora*, a double-sided film installation, is conceived as a conversation between Mayo and her son, David, whom the artists discovered living near Los Angeles. The work generates a multifaceted dialogue between a mother and son, Mayo and Giacometti, Paris and Los Angeles, and past and present. This richly illustrated book depicts the journey of Hubbard / Birchler's process and is accompanied by a transcript of the film installation, a visual chronology of Flora Mayo's life, and conversations with the artists.

RADIUS BOOKS

9781942185598
U.S. \$60.00 GBP £53.00
Hbk, 9.25 x 12.5 in. / 148 pgs / 60 color.
October/Art
Territory: WORLD



Simultaneous Soloists

Edited by David Grubbs, Anthony McCall. Introduction by Brandon W. Joseph. Text by Swagato Chakravorty.

Simultaneous Soloists is a compilation emerging from British installation artist Anthony McCall's (born 1946) *Solid Light Works* exhibition at Pioneer Works (2018), based on the accompanying performance series *Four Simultaneous Soloists* organized by composer David Grubbs. Referring to four soloist performers witnessed individually or as an ensemble alongside McCall's sculptural volumes of light, the editors recount these events through a dialogue discussing a decade of working together in intersecting practices. Also included in the book are writings by art historians Brandon W. Joseph and Swagato Chakravorty, reproductions from McCall's archival materials and drawings paired with photo documentation of the exhibition, and interviews with the 16 participating musicians. As told to Grubbs, these interviews invite an expanded audience to consider the in-situ performances by Susan Alcorn, MV Carbon, Maria Chávez, Che Chen, Jules Gimbrone, Sarah Hennies, Eli Keszler, Okkyung Lee, Miya Masaoka, Christopher McIntyre, Tomeka Reid, Ben Vida, Yoshi Wada, Nate Wooley and C. Spencer Yeh.

PIONEER WORKS PRESS

9781945711091
U.S. \$35.00 GBP £30.00
Pbk, 9 x 11 in. / 150 pgs / 60 color / 15 b&w.
January/Art/Music/Performing Arts
Territory: WORLD



Scott Reeder: Ideas (cont.)

Edited by Rachel Valinsky. Text by Matthew Higgs, Amanda Ross Ho, Terry R. Myers, Laura Owens, David Robbins, Trevor Shimizu, Kelly Taxter.

This monograph on the diverse art of Chicago-based Scott Reeder (born 1970) addresses the entirety of Reeder's work and his role in the American art scene since his emergence in the 1990s and his first exhibition with Pat Hearn. Reeder is something of an artist's artist, and accordingly this volume features contributions from fellow artists Amanda Ross Ho, David Robbins and Trevor Shimizu, and a discussion between Reeder and Laura Owens, as well as curatorial and critical perspectives lent by Terry R. Myers and Kelly Taxter. Finally, Reeder answers questions from friends and peers as part of Matthew Higgs' 20 Questions interview series. This book covers a broad range of Reeder's work spanning the past 20 years, focusing on his paintings, his feature-length film *Moon Dust* (2014) and ongoing projects undertaken with his brother Tyson and wife Elysia Borowy-Reeder, such as Club Nutz (a collaborative performance series), General Store (a Milwaukee storefront gallery) and the Dark Fair (a subversive traveling art fair staged in dark spaces).

MOUSSE PUBLISHING

9788867492381
U.S. \$30.00
Hbk, 6.25 x 9 in. / 176 pgs / 160 color.
June/Art
Territory: NA ASIA AU/NZ AFR ME



SPRING–SUMMER MIDSEASON
SUPPLEMENT

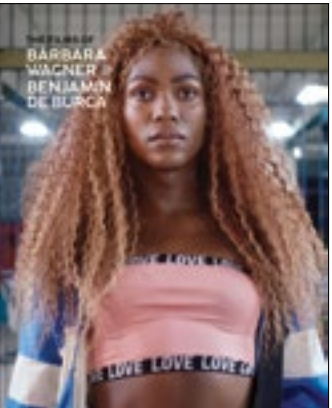
Neil Goldberg: Other People's Prescriptions

Text by Louis Menand.

Over the past 25 years, New York–based artist Neil Goldberg (born 1963) has created videos, photographs, mixed-media works and performance pieces on the subjects of embodiment, sensing, mortality and the everyday—or, as the *New York Times* has noted, “the extraordinary, glimpsed in the ordinary.” For this new series—and Goldberg's first published monograph—the artist photographed a number of bespectacled New Yorkers from behind in order to afford viewers a glimpse of the city through their corrective lenses. *Other People's Prescriptions* traffics in the congenial voyeurism that informs so much of Goldberg's practice. Whether his (often unwitting) subjects are perusing the contents of a bodega's salad bar, emerging from a subway, carrying groceries, or checking an email on their iPhone through bifocals, Goldberg manages, through his trademark combination of conceptual rigor and deep empathy, to celebrate their humanity while encouraging us to recognize our own. The book includes a text by Pulitzer Prize–winning author Louis Menand (*The Metaphysical Club*).

ESOPUS BOOKS

9780989911764
U.S. \$45.00 GBP £40.00
Pbk, 13 x 10 in. / 80 pgs / 40 color.
July/Photography
Territory: WORLD



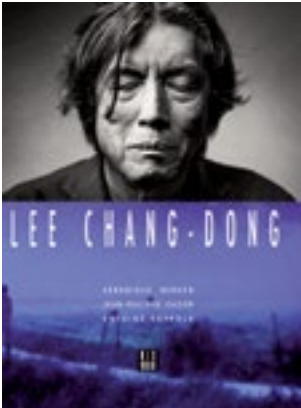
The Films of Bárbara Wagner & Benjamin de Burca

Introduction and text by Emelie Chhangur. Text by Andre Lepecki, Evan Moffitt, Hélio Menezes.

The Brazilian German artist duo of Bárbara Wagner (born 1980) and Benjamin de Burca (born 1975), formed in 2011, counter the impulse to categorize culture in terms that are fixed—or deemed “folk” by organizations such as UNESCO—by exploring cultural change across generations and geographies. Their work celebrates and reframes vernacular cultural forms as they have manifested through time; as popular traditions become pop culture, for instance. Through their films, the artists examine a space in between, where cultural forms of the past adapt in response to changing economic conditions—particularly in emerging economies or postcolonial geographical contexts—and where popular genres persist through cultural mixing and diasporic refashioning. The artists look to how performative forms of colonial cultural resistance in Brazil's northeast, in particular, continue today but in revised expression. This book, designed by Lisa Kiss, leads a discussion about their films, including the work slated to premiere at the 2019 Venice Biennale.

ART GALLERY OF YORK UNIVERSITY

9780921972792
U.S. \$39.95 GBP £35.00
Pbk, 9 x 11.25 in. / 128 pgs / 80 color.
October/Film & Video/Latin American / Caribbean Art & Culture
Territory: WORLD



Lee Chang-dong

Edited by Daniele Riviere. Text by Jean-Philippe Cazier, Véronique Bergen. Interview by Antoine Coppola.

This is the first full monograph on the widely acclaimed South Korean director Lee Chang-dong (born 1954), whose 2018 film *Burning* was the first Korean production shortlisted for the Academy Award for Best Foreign Film. With his six features made since taking up filmmaking at the age of 43 (after working as a novelist), Lee has distinguished himself as an uncompromising auteur through his tightly wrought narratives that depict human suffering taken to its limits. His films tend to follow conventional genre structures, including thriller and melodrama, but are consistently surprising in both their emotional subtlety and their characters' confrontations with Korean history and politics. The latest in a monograph series from Dis Voir, the book was designed by Lee himself, who selected and arranged all the images, and includes an interview with the director along with several scholarly essays on his work. The latest in Dis Voir's cinema series monographs, this book was designed with the director, who selected the images; it includes an interview with the director and two essays.

DIS VOIR

9782914563925
U.S. \$39.95
Pbk, 8.75 x 11 in. / 128 pgs / 50 color / 37 b&w.
October/Film & Video/Asian Art & Culture
Territory: NA LA ASIA AU/NZ AFR ME



Open World Video Games and Contemporary Art

Edited with text by Theresa Bemnister. Text by Andrew Williams, Samantha Blackmon.

Millions of people play video games every day, including visual artists, yet they are rarely examined as a major influence on contemporary art, though they offer rich opportunities for creative expression. Published for an exhibition at Akron Art Museum, *Open World* presents a survey of artworks influenced by video games and gaming culture. Artworks include paintings, sculptures, textiles, prints, drawings, animation, video games, video game modifications and game-based performances and interventions by game maker–artists. Artists such as Tim Portlock, Angela Washko, Cory Arcangel, Feng Mengbo, Rachel Rossin and Bill Viola reference a cross-section of games in their artwork, ranging from early text adventure and arcade games to multi-player online roleplaying games. Many of their works are inspired by some of the most beloved and recognizable video game franchises, including Super Mario Brothers, The Legend of Zelda, The Sims and Final Fantasy.

AKRON ART MUSEUM

9781732821422
U.S. \$30.00 GBP £27.00
Hbk, 10.5 x 8 in. / 96 pgs / 60 color.
December/Art
Territory: WORLD

EXHIBITION SCHEDULE

Akron, OH: Akron Art Museum,
10/19/19–02/02/20



Design Rehearsals: Conversations about Bauhaus Lessons

Edited by Regina Bittner, Katja Klaus. Text by Josef Albers, Sepake Angiama, Mike Anusas, Ludovic Balland, Stefani Bardin, Jan Boelen, Anna Bokov, Otto von Bush, Clare Butcher, Alison J. Clarke, Laura Forlano, Corinne Gisel, Susanne Hauser, Caroline Höfer, Tom Holert, Tim Ingold, Johannes Itten, Wassily Kandinsky, Paul Klee, Joachim Krausse, et al.

The student projects from the preliminary course at the Bauhaus Dessau School of Design are unique documents of a unique learning process. As students set to work independently translating the experimental assignments set by Bauhaus Masters like Josef Albers, Johannes Itten, Wassily Kandinsky, Paul Klee and Gunta Stölzl, they produced a huge variety of interpretations. In their variety and open-endedness, these exploratory works testify to the dual process of acquiring knowledge and making new discoveries that characterizes learning.

Design Rehearsals invites international educators and designers to look at a selection of student works originating from different courses at the Bauhaus. Serving as public guest critics, the commentators critically examine the historical student works, considering their artistic and pedagogic relevance today.

SPECTOR BOOKS
9783959052702 U.S. \$40.00
Pbk, 8.5 x 10.75 in. / 204 pgs / 230 color.
September/Art/Design
Territory: NA LA AFR ME ASIA Except Korea

Dust & Data

Traces of the Bauhaus Across 100 Years

Edited by Ines Weizman. Text by Pep Avilés, Anna Bokov, Peter Bernhard, Nicholas de Monchaux, Marija Dremaitė, Christopher T. Green, Hamed Khosravi, Norbert Korrek, Michael Kubo, Jörg Paulus, Alina Payne, Robin Schuldenfrei, Bernhard Siegert, Ines Sonder, Daniel Taliesnik, Georg Vrachliotis, Anselm Wagner.

Dust & Data brings together case studies by scholars from around the world that engage with the history of the Bauhaus as a series of entangled, internationally ramifying problems. One hundred years after the Bauhaus School’s founding in 1919, this volume tells its story by interweaving the multiple historiographies of the Bauhaus with the global histories of modernist architecture.

Taking a selection of Bauhaus objects, documents and buildings as a starting point, *Dust & Data* then sets out to plot the complex patterns of circulation and migration these have traversed as they rippled outward from the Bauhaus. Following these emblematic objects on their travels, the authors chart the international reception and reinterpretation of the Bauhaus, as well as the challenges that face objects in motion—such as disputes and legal challenges concerning authenticity, physical and intellectual ownership and copyright.

Featuring contributions from international experts in design, architecture and art history such as Eyal Weizman, Alina Payne, Nicholas de Monchaux, Christopher T. Green, Pep Avilés, Persephone Allen, Anna Vallye, Anna Bokov, Daniel Taliesnik and Anna-Maria Meister, among others, this volume offers a truly global perspective on the history of the Bauhaus. *Dust & Data* excavates a history of the Bauhaus as a history of migration: of its architects, artists, documents, objects and, of course, its ideas, as they have scattered across a fragmented world.

SPECTOR BOOKS
9783959052306 U.S. \$55.00
Hbk, 8.25 x 11 in. / 480 pgs / 100 color / 200 b&w.
September/Design/Architecture & Urban Studies/Art
Territory: NA LA AFR ME ASIA Except Korea



Bauhaus / Documenta Vision and Brand

Edited with text by Birgit Jooss, Philipp Oswalt, Daniel Tyradellis. Text by Arnold Bode, Gerda Breuer, Bazon Brock, Kathryn M. Floyd, Walter Grasskamp, Martin Groh, Walter Gropius, Werner Haftmann, Christiane Keim, Harald Kimpel, Gila Kolb, Julia Meer, et al.

For the 100th anniversary of the founding of the Staatliches Bauhaus in 2019, the Documenta archive and the University of Kassel conceived an exhibition, a symposium and this publication, as a means of examining the affinities between the legacies of the interconnected “brands” of Bauhaus and Documenta. Both institutions came into being after the cataclysms of world war (in 1919 and 1955) and both of them “exemplify,” as the organizers put it, “the liberating power of art and culture.”

Collecting writings from key figures in the formation of both organizations—including Arnold Bode, Walter Gropius and Hannes Meyer—alongside contributions by scholars and academics Bazon Brock, Walter Grasskamp, Birgit Jooss, Philipp Oswalt, Nora Sternfeld, Annette Tietenberg, Fred Turner, Daniel Tyradellis and Daniela Stöppel (among many others), this is a major assessment of two exemplars of Germany’s pivotal role in modern and contemporary art.

SPECTOR BOOKS
9783959053006 U.S. \$45.00
Pbk, 9 x 12.75 in. / 352 pgs / 170 color / 80 b&w.
September/Art/Design
Territory: NA LA AFR ME ASIA Except Korea

EXHIBITION SCHEDULE
Kassel, Germany: Neue Galerie,
05/24/19–09/08/19



The Art of Joining Designing the Universal Connector: Bauhaus Taschenbuch 23

Text by Elizabeth Andrzejewski, Regina Bittner, Phillip Denny, Ezgi Isbilen, Eva-Maria Offermann, Adam Przywara, Daniel Springer, Rhiannon Haycock, Lisi Zeininger.

The German architect Konrad Wachsmann (1901–80) played a major role in the development of industrialized building production, notably through his collaboration with Walter Gropius on a “Packaged House System” for prefabricated homes that could be assembled in under nine hours (Wachsmann was also known for the summer house he designed for Albert Einstein). This catalog collects research conducted at the Bauhaus in 2018 focusing on the decisive and historic importance of the universal wedge connector, one of Wachsmann’s key contributions that radically expanded the capacity for industrialized home production in its deceptively simple design, saving considerable time and cost. The collected texts by scientists and designers position the connector as “the cornerstone of an industrialized building system,” and elaborately trace the historical contexts of postwar modernism and industrial design that led to the development of this decisive piece of technology.

SPECTOR BOOKS
9783959052849 U.S. \$15.00
Pbk, 4.25 x 5.75 in. / 190 pgs / 7 color / 70 b&w.
September/Architecture & Urban
Territory: NA LA AFR ME ASIA Except Korea



Hannes Meyer: New Bauhaus Teaching Methodology From Dessau to Mexico

Edited with text by Philipp Oswalt. Text by Peter Bernhard, Gui Bonsiepe, Ute Brüning, Brenda Danilowitz, Zvi Efrat, Tatiana Efrussi, Norbert Eishold, Anthony Fontenot, Raquel Franklin, Peter Galison, Gregor Grämiger, Simone Hain, Gregor Harbusch, Hubert Hoffmann, Sebastian Holzhausen, Dara Kiese, Martin Kipp, Norbert Korrek, Hannes Meyer, Handke Oosterhof, Ingrid Radewaldt, Lutz Schöbe,et al.

Swiss architect Hannes Meyer (1889–1954) was the second director of the Bauhaus (then at its Dessau location) from 1928 to 1930. Though he held the post but briefly, Meyer made substantial changes to the school’s educational program and teaching approach, notably by prioritizing concrete social issues in the design process. Building on recent research, this book offers an in-depth assessment of Meyer’s major contributions to the Bauhaus curriculum, investigating the intellectual background to his approach through contributions from 31 authors, including former teachers and students at the school. With over 250 illustrations, the book also examines the impact of Meyer’s work beyond the Bauhaus, specifically at the Ulm School of Design (founded by one of Meyer’s former students, Max Bill) and in Mexico, where Meyer worked for the government’s Instituto del Urbanismo y Planificación from 1939 to 1941.

SPECTOR BOOKS
9783959053068 U.S. \$45.00
Pbk, 6.25 x 9 in. / 400 pgs / 250 b&w.
October/Nonfiction Criticism/Art
Territory: NA LA AFR ME ASIA Except Korea



Russian Avant-Garde Pioneers and Direct Descendants

Edited with text by Irina Gorlova. Text by Tatyana Goryacheva, Alexander Lavrentiev.

Russian Avant-Garde showcases masterpieces by artists such as Alexander Rodchenko and Vladimir Tatlin alongside the work of a younger generation of artists.

In the 1930s the Russian avant-garde project was declared alien and harmful to the work of building socialism, and much of it ended up in storage. For many years thereafter, socialist realism was the established style in the country. Only in the second half of the 1950s did artists of the new generation get the chance to see works by the heroes of the avant-garde, igniting a new phase in the development of the original ideas of Malevich, Tatlin and El Lissitzky. This volume includes artists such as Lyubov Popova, Karl Ioganson, Erik Bulatov, Nadezhda Udaltsova, Vladimir Sternberg, Vladimir Akulinin, Boris Turetsky, Petr Williams, Rimma Zanevskaya-Saggir, Yuri Ziotnikov, Alexander Tyshler, Kliment Redkov, Igor Shelkovsky, Mikhail Roginsky, Eduard Shteinberg, Vladimir Slepian, Sergey Luchishkin, Tatyana Makarova, Lev Nusberg and Mikhail Plaskin.

SILVANA EDITORIALE
9788836641710
U.S. \$45.00
Pbk, 9 x 11.5 in. / 200 pgs / 180 color.
October/Art
Territory: NA LA ASIA AU/NZ AFR ME



Italia Moderna
1945–1975
From Reconstruction to the
Student Protests

Edited by Marco Meneguzzo.
Gathering works by Lucio Fontana, Fausto Melotti, Emilio Vedova, Giuseppe Capogrossi, Enrico Castellani, Bruno Munari, Michelangelo Pistoletto, Jannis Kounellis and many others, *Italia Moderna* reconstructs the complex artistic fabric of Italy during one of the country’s most fertile periods of change.
“Reconstruction” and “Protest” are of course not the only two organizing principles within which the Italian conception of modernity has unfolded, but they do usefully signify the cultural milestones and developments that brought Italy into the international limelight during this time.
Here, 140 works, all selected from the collections of the Intesa Sanpaolo bank, serve to highlight the climate, atmosphere and fabric of the time. All the key Italian artists of this fruitful period are represented in the volume, from Fontana to Vedova, from Manzoni to Guttsuso, from Kounellis to Merz.

MARSILIO EDITORI
9788829701230
U.S. \$45.00 GBP £40.00
Pbk, 9.5 x 11 in. / 304 pgs / 200 color.
September/Art
Territory: WORLD



La mère la mer

Introduction by Nion McEvoy. Text by Kevin Moore.
The first exhibition organized by San Francisco’s McEvoy Foundation for the Arts—established in 2017 by Nion McEvoy of Chronicle Books—brings together an impressive selection of works from McEvoy’s own collection alongside that of his mother, Nan Tucker McEvoy, both world-renowned collectors whose family legacy began with the founding of the *San Francisco Chronicle* in 1865. This impressively executed catalog illustrates the Foundation’s wide-ranging debut show, which highlighted the family collections’ strengths, documented here alongside an essay by curator Kevin Moore and an introduction by Nion McEvoy. A particular emphasis on Californian artists (Richard Diebenkorn, David Hockney, Ed Ruscha, Wayne Thiebaud) is matched by a wide array of recent acquisitions by artists including Anne Collier, Roe Ethridge, Nan Goldin, Carsten Höller, Ragnar Kjartansson, Zoe Leonard, James Welling and Christopher Williams, across mediums including sculpture, photography, installation, painting, video and illustration.

MCEVOY FOUNDATION FOR THE ARTS
9781733523103
U.S. \$40.00 GBP £35.00
Hbk, 9.75 x 11.5 in. / 120 pgs / 85 color.
December/Art
Territory: WORLD



The Sorcerer’s Burden
Contemporary Art & the
Anthropological Turn

Text by Heather Pesanti, Robert Storr, David Odo, Julia V. Hendrickson.
The Sorcerer’s Burden: Contemporary Art & the Anthropological Turn explores the complicated relationship between art and anthropology as it has been probed in the work of contemporary artists. Focusing on artists who appropriate, manipulate and transform elements found in anthropological methodologies and practices to create contemporary works that are alternately subversive, humorous, satirical, dark, playful and enchanting, *The Sorcerer’s Burden* considers the complex results that emerge when contemporary artists, curators and exhibitions turn to anthropology. These artists—working in painting, sculpture, photography, film, video and performance—explore the intersection between fact and fiction, and the questionable proposal that any field, media or genre might propose to convey the “truth.” Artists featured in this volume include Ed Atkins, Nuotama Frances Bodomo, Theo Eshetu, Cameron Jamie, Kapwani Kiwanga, Marie Lorenz, Nathan Mabry, Ruben Ochoa, Dario Robleto, Shimabuku and Julia Wachtel.

RADIUS BOOKS/THE CONTEMPORARY AUSTIN
9781942185604
U.S. \$50.00 GBP £45.00
Hbk, 9 x 12.5 in. / 172 pgs / 100 color.
October/Art
Territory: WORLD

EXHIBITION SCHEDULE
Austin, TX: The Contemporary Austin,
09/14/19–01/19/20



SPRING–SUMMER MIDSEASON
SUPPLEMENT
Wes Anderson &
Juman Malouf:
Spitzmaus Mummy
in a Coffin and Other
Treasures

Edited by Sabine Haag, Jasper Sharp.
In 2016, filmmaker Wes Anderson and his wife, the costume designer and novelist Juman Malouf, were invited to curate an exhibition of objects from the collections of Vienna’s Kunsthistoriches Museum. Established in 1891 by Emperor Franz Joseph I, the collection houses over four-and-a-half million objects, of which these first-time curators selected 430 pieces. Their selections, many of which were found in remote corners of storage, include over 200 works never previously shown. With essays by Anderson and Malouf and extensive documentation of the installation, this catalogue records the surprising decisions made according to the pair’s unorthodox criteria, with works grouped by color or size in playful disregard for received curatorial methods. As Anderson writes, the exercise may advance “methods of art history through the scientific process of trial-and-error (in this case, error),” offering a fresh means of exhibiting pieces that range across 5,000 years.

WALTHER KÖNIG, KÖLN
9783960984443
U.S. \$45.00 **FLAT40**
Hbk, 7.5 x 9.5 in. / 176 pgs / 400 color.
June/Art
Territory: NA LA ASIA AU/NZ AFR ME



Striking Power
Iconoclasm in Ancient Egypt

Text by Edward Bleiberg, Stephanie Weissberg.
Striking Power—the very first exhibition and publication to explore the history of iconoclasm in ancient Egyptian art—is an in-depth examination of the widespread campaigns of targeted image destruction that periodically swept through ancient Egypt, driven by political and religious motivations. Focusing on the legacies of pharaohs Hatshepsut (reigned c. 1478–58 BCE) and Akhenaten (reigned c. 1353–36 BCE), as well as the destruction of objects in Late Antiquity, the book pairs damaged works, from fragmented heads to altered inscriptions, with undamaged examples. In ancient Egypt, the deliberate destruction of objects—a nearly universal practice that continues in our own day—derived from the perception of images not only as representations but also as containers of powerful spiritual energy. Considering this historical phenomenon, *Striking Power* raises timely questions about the power of images and the ways in which we try to contain them.

PULITZER ARTS FOUNDATION/ BROOKLYN MUSEUM
9780997690194
U.S. \$19.95 GBP £17.50
Pbk, 9 x 11 in. / 80 pgs / 55 color.
November/Art/Middle Eastern Art & Culture
Territory: WORLD

EXHIBITION SCHEDULE
St. Louis, MO: Pulitzer Arts Foundation,
03/22/19–08/11/19
Brooklyn, NY: Brooklyn Museum,
Fall 2019



Syria Matters

Edited with text by Rania Abdellatif, Julia Gonnella, Kay Kohlmeyer. Text by Sophie Bostock, Nadja Cholidis, Muhammad Qadri Dalal, Tara Desjardins, Kholood Marzook Al Fahad, Nicoletta Fazio, Pierre Fournié, Claus-Peter Haase, Konrad Hirschler, Giles M. Hudson, Hamad bin Abdulaziz Al-Kawari, Sultan Muhesen, Astrid Nunn, Venetia Porter, Anke Scharrahs, Rachel Ward.

For more than seven years, Syria has been undergoing one of the worst human tragedies. This once proud and splendid country, with its fabled cities of Damascus and Aleppo, has been largely destroyed and great parts of its population have been forced to leave. It is for this reason that the Museum of Islamic Art in Doha has chosen to draw attention to Syria’s extraordinary cultural heritage, illuminating its key role in artistic and intellectual world history while seeking to safeguard the irreplaceable legacy that is in such danger.
Syria Matters explores five periods of Syria’s history, featuring examinations of key locations and presenting more than 120 objects, including some of the museum’s greatest collection highlights, such as the famous Cavour vase, as well as significant national and international loans. *Syria Matters* offers a deep understanding of the cultural contribution of Syrian art and a recognition of how the ongoing destruction affects everyone.

SILVANA EDITORIALE
9788836641222
U.S. \$55.00
Pbk, 9 x 11.75 in. / 240 pgs / 200 color.
October/Art/Middle Eastern Art & Culture
Territory: NA LA ASIA AU/NZ AFR ME



Domus Grimani
The Collection of Classical
Sculptures Reassembled in Its
Original Setting after 400 Years

Edited by Toto Bergamo Rossi, Daniele Ferrara.
The Palazzo Grimani in Venice is a 16th-century palace in the Mannerist style. The former residence of the patrician Grimani family, the building also housed the Grimanis’ vast collection of Greek and Roman antiquities until 1596, when the collection—comprising sculptures, vases, marbles and bronzes—was transferred to the Biblioteca Marciana in Venice. In 2019, the Biblioteca is undergoing major ceiling repairs, so the Grimani collection has been temporarily relocated to its original home.
Domus Grimani offers an extensive and detailed photographic tour of the building and its original collection, displaying and explicating not only their selection of Greco-Roman art, but also the residence of a 16th-century noble family; for the exhibition, objects and furnishings belonging to the Grimanis have also been retrieved from public and private collections in order to recreate their home as faithfully as possible.

MARSILIO EDITORI
9788829701254
U.S. \$35.00 GBP £30.00
Pbk, 8.25 x 10.75 in. / 160 pgs / 150 color.
July/Art
Territory: WORLD

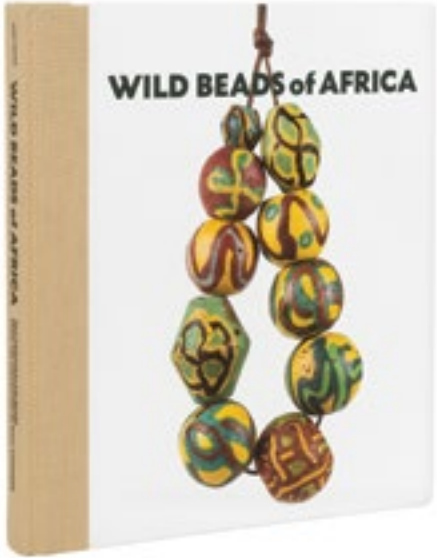
EXHIBITION SCHEDULE
Venice, Italy: Palazzo Grimani:
05/07/19–05/02/21



José Celestino
Mutis: A Botanical
Expedition

Foreword by Esteban Manrique.
This majestic book presents the full-color prints, made by various artists, of the flora found during José Celestino Mutis’ famous 1783 botanical expedition to New Granada (modern Colombia). José Celestino Mutis (1732–1808) was a Spanish priest, botanist, geographer, mathematician, doctor and professor. On three occasions he proposed a botanical expedition to New Granada, where he had arrived in order to serve as the viceroy’s doctor. After many years without a positive answer from the Spanish Crown, King Charles III, who had studied botany, accepted. The expedition started in 1783 and spanned three decades. It did not generate spectacular scientific findings, but the drawing school that was created to record the flora produced prints of exceptional quality. Among the artists, Salvador Rizo and Francisco Javier Matis were the most outstanding; Matis in particular was described by polymath Alexander Humboldt as the best botanical illustrator in the world.

LA FÁBRICA
9788417048976 U.S. \$39.95
Hbk, 9.5 x 12.5 in. / 64 pgs / 52 color.
September/Art/Gardens
Territory: NA ASIA ME



SPRING–SUMMER MIDSEASON SUPPLEMENT

Wild Beads of Africa

Old Powderglass Beads from the Collection of Billy Steinberg

Edited by Billy Steinberg. Text by Jamey D. Allen.

This is the first book dedicated to African powderglass beads, with over 180 photographs of gorgeous pieces from a collection assembled by songwriter Billy Steinberg (co-writer of Madonna’s “Like a Virgin”).

Most of the pieces showcased in this handsomely designed volume are West African beads often referred to as Bodom or Akoso, and were made by Ashanti and Ewe people in Ghana and Togo during the 19th century using finely ground glass sourced from broken bottles, windows or other beads, creating brightly colorful pieces in shiny colors with a handmade textural quality.

Highly detailed photography by Fredrik Nilsen provides a comprehensive look at the collection, along with texts by scholar Jamey D. Allen about the history, classification and glassmaking technologies employed in the varieties of beads covered in the book. A glossary provided by Allen also makes this a useful reference title.

STEINBERG

9780692907108 U.S. \$55.00 GBP £50.00

Hbk, 9.75 x 11.25 in. / 216 pgs / 180 color.

July/Decorative Arts

Territory: WORLD

The Facit Model

Globalism, Localism, Identity

Text by Paul Gangloff, Isabel Mager, Gabriel Maher, Our Polite Society, Mark Owens, SANY.

In Sweden, the Facit brand is as well known as IBM or Olivetti. Based in Atvidaberg, the company produced mechanical calculators, typewriters and office furniture between 1922 and 1998. By the 1970s, the company had grown from a local family business into one of the world’s leading manufacturers. The company-sponsored football team AFF was playing in the first division. But a few years later the Facit organization had disappeared—worn down by global capitalism.

The Facit Model: Globalism, Localism, Identity looks at this peculiar example of corporate modernism through the printed matter produced in Facit’s in-house print shops, culled from FACIT’s archives. Type specimens, manuals, advertising leaflets and product catalogs bear witness to a culture which feels increasingly distant, and yet helped to define many of the codes and forms familiar to us from today’s world of work.

SPECTOR BOOKS

9783959052863 U.S. \$40.00

Pbk, 8.25 x 11.75 in. / 248 pgs / 260 color / 60 b&w.

September/Design

Territory: NA LA AFR ME ASIA Except Korea



Football Disco!

The Unbelievable World of Football Record Covers

Edited with text by Pascal Claude. Text by Luciano Caldarelli, Christian Hahn, Grahame Waite.

As this fascinating book shows, the football record—which turns out to be a vast subgenre of its own—has more to offer than just music: the sleeves of these seven-inch records outline the history of football in a truly unique way. They tell of promotions, championship titles, finals and ground inaugurations, and document the evolution of equipment (for example, from the heavy brown leather ball to the TV-friendly black-and-white ball); they also show how the typography and imagery changed from one World Cup to another. Each cover is a piece of commercial art and a testament to its time, narrating the history of football in a fun, informative and special fashion.

Based on a collection of 930 cases of records from the 1950s to the present, *Football Disco!* tells the story of clubs such as Botafogo and Boca, Norwich and Nantes, Spartak and Dynamo, and celebrates footballers as pop stars: Pelé and Beckenbauer, Müller and Milla, Hoddle and Waddle, Scifo and Sanchez. Texts on football and music in Italy, Argentina, Germany and England situate the collection in a historical, regional and cultural context.

WALTHER KÖNIG, KÖLN

9783960985969 U.S. \$35.00

Pbk, 8.5 x 8.5 in. / 424 pgs / 930 color.

July/Design/Music/Sports

Territory: NA LA ASIA AU/NZ AFR



Francisco Pardo: Imperfections

Text by Francisco Pardo, Hernán Díaz Alonso, Alejandro Hernández, Luca Molinari.

Since 2015, Mexican architect Francisco Pardo has run his own practice in fast-growing and fast-changing Mexico City. His projects have reflected how Mexico is transforming the idea of the Latin American city: part ancient, part colonial, part futuristic. His Havre 69 project, created with his partner from architecture firm at103, Julio Amezcua, repurposes a 100-year-old residence for upper-middle-class families into offices, 12 separate residences, a bakery and a restaurant. On the one hand, Pardo exposes large sections of brick and maintains the original tile, while on the other, he builds modernist concrete and glass boxes that frame the original façade. Likewise, the architect’s Milan44 project takes an autoparts store in a warehouse in the Roma neighborhood of Mexico City and creates a vertical urban market that brings the storefront street level onto each level of the structure. The architecture of Francisco Pardo reflects a fresh direction in the vast project of building Latin America into the future.

ARQUINE

9786079489472

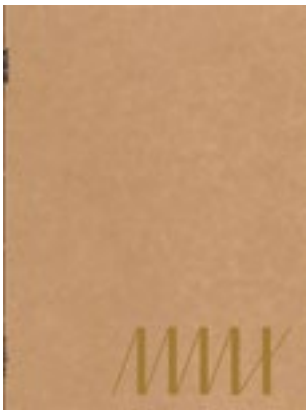
U.S. \$30.00 GBP £27.00

Pbk, 5.5 x 8.25 in. / 256 pgs / 129 color.

September/Architecture & Urban/Latin

American / Caribbean Art & Culture

Territory: NA UK EUR ASIA AU/NZ



MMX: Architecture and Territory

Text by Fernanda Canales, Jose Castillo, Pablo Goldin, Elena Tudela, Phil Enquist.

Studio MMX was established in 2010 as a collaborative based in Mexico City, focusing on applying a variety of design processes to projects of widely differing sizes. Founded by Jorge Arvizu, Ignacio del Río, Emmanuel Ramírez and Diego Ricalde, the studio prioritizes collaboration and works toward consolidating its experience with a participatory and collective dynamic. The firm develops a range of projects, from designs and installations to architecture and urban planning initiatives, tackling each project as an individual physical, financial and social challenge.

This book shows the studio’s commitment to understanding and addressing the problems and needs that cities and architecture around the globe are currently facing, and displays the studio’s built work, showing the early concepts and processes that have resulted in a timeless architecture that is adapted to its context and creates favorable conditions on varying scales of intervention.

ARQUINE

9786079489458

U.S. \$40.00 GBP £35.00

Pbk, 7 x 9.5 in. / 256 pgs / 131 color.

September/Architecture & Urban/Latin

American / Caribbean Art & Culture

Territory: NA UK EUR ASIA AU/NZ



Le Corbusier: 5 × Unité d’habitation

Marseille, Rezé, Berlin, Briey-en-Forêt, Firminy

Edited by Peter Ottmann. Interviews by Anne König. Photographs by Arthur Zalewski.

Between 1945 and 1967, Le Corbusier (1887–1965) planned and built five “Unités d’habitation” in Marseille, Rezé, Berlin, Briey-en-Forêt and Firminy. Due to an acute shortage of housing after the war, he developed a new type of building—multifunctional blocks of flats that combined a large number of apartments on a small plot. These buildings included a roof landscape, as well as such urban structures as schools, cinemas, pharmacies and grocery stores. Le Corbusier’s revolutionary idea of a vertical city offered novel solutions to urban planning issues and social, aesthetic and structural challenges. The five Unités, now in various states of repair, have been photographed by photographer Arthur Zalewski (born 1971). This catalog collects Zalewski’s photographs alongside texts by curator Peter Ottmann, Arthur Zalewski and Anne König.

SPECTOR BOOKS

9783959053013

U.S. \$45.00

Hbk, 8.75 x 12.5 in. / 354 pgs /

130 color / 170 b&w.

September/Architecture & Urban

Territory: NA LA AFR ME ASIA

Except Korea



Consumer Culture Landscapes in Socialist Yugoslavia

Edited with text by Nataša Bodrožić, Lidija Butković Mićin, Saša Šimpraga. Text by Tvrtko Jakovina, Igor Duda, Ana Grgić Sanja, Matijević Barčot, Branislav Dimitrijević, Dragan Markovina, Darovan Tušek, et al.

As MoMA’s recent exhibition *Toward a Concrete Utopia* showed, the Socialist Republic of Yugoslavia launched a unique experiment with progressive social policies, matched by unique urban and spatial development. The period from the end of the 1960s up to the country’s disintegration in the 1990s is an ambiguous period, however: while according to some researchers the market-oriented economic reforms brought a much-needed opening and liberalization, according to others it marked the decline of the revolutionary demand for equality and the ascent of consumerism. Organized around an architectural typology, *Consumer Culture Landscapes in Socialist Yugoslavia* delves into the complexities of this period. It focuses on the sports and shopping centre Koteks Gripe in Split and similar architectural complexes in Sarajevo, Novi Sad and Prishtina, all designed by the Sarajevo based architect Živorad Janković and associates; from these examples the book expands towards broader considerations of the architectural transformations of the Yugoslav modernist project.

ONOMATOPEE PROJECTS

9789493148000

U.S. \$35.00

Hbk, 5.5 x 8.5 in. / 488 pgs /

9 color / 176 b&w.

July/Architecture & Urban

Territory: NA LA ASIA AFR



Pierre Soulages:
Noir Lumière

Edited with text by Beate Reifenscheid. Text by Dieter Ronte, Mark. R. Hesselnger, Caroline Wind.

Noir Lumière chronicles French painter Pierre Soulages' (born 1919) turn to black in the 1950s. The gestural marks found in Soulages' works from this period illustrate his varied contemporary influences—Asian ink paintings, French art informel and American abstract expressionism and his friends Zao Wou-Ki, Hans Hartung and Sam Francis.

SILVANA EDITORIALE
9788836641512 u.s. \$35.00 **FLAT40**
Pbk, 9.5 x 11.75 in. / 160 pgs / 100 color. October/Art
Territory: NA LA ASIA AU/NZ AFR ME



Emilio Vedova: A Historical Survey

Edited by Silvia Davoli, Oona Doyle. Foreword by Fabrizio Gazzarri. Text by Emilio Vedova.

This volume surveys the career of Venetian abstract painter Emilio Vedova (1919–2006) with a focus on the series *Plurimi*, *Cosiddetti Carnevali*, *Da Dove*, *Di Umano* and *Oltre*. The catalog includes Vedova's writings, as well as a subsection with texts and archival material on the famous opera *Prometheus, a tragedy of listening* (1984), which brought together Massimo Cacciari, Claudio Abbado, Luigi Nono, Renzo Piano and Emilio Vedova.

GALERIE THADDAEUS ROPAC
9782910055783 u.s. \$45.00 **FLAT40**
Hbk, 9.25 x 12.75 in. / 124 pgs / 62 color / 9 b&w. August/Art
Territory: NA LA ASIA AU/NZ AFR ME



Helmut Federle: 19 E. 21 St
Six Large Paintings

Edited with text by Josef Helfenstein, Maja Wismer. Introduction by Josef Helfenstein. Text by Gottfried Boehm, et al.

For more than four decades, Austrian abstractionist Helmut Federle (born 1944) has created an oeuvre that balances geometric construction with painterly gesture. Revisiting the controversy surrounding the Kunstmuseum Basel's 1982 acquisition of his *Asian Sign* painting, this book presents six paintings made between 1980 and 2005, plus works on paper and ceramics from the artist's collection.

VERLAG FÜR MODERNE KUNST
9783903269668 u.s. \$50.00 **FLAT40**
Pbk, 8.25 x 10.25 in. / 142 pgs / 20 color. August/Art
Territory: NA LA ASIA AU/NZ AFR ME

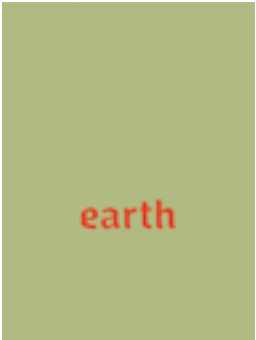


Jannis Kounellis

Edited with text by Germano Celant. Foreword by Miuccia Prada, Patrizio Bertelli.

Published in conjunction with the first major retrospective following the death of Greek Arte Povera artist Jannis Kounellis (1936–2017), this biographical survey constructs a full exhibition history, highlighting key moments in Kounellis' influential 50-year career.

FONDAZIONE PRADA
9788887029765 u.s. \$115.00 **SDNR30** Hbk, 8 x 9.75 in. / 600 pgs / 200 color / 900 b&w. July/Art
Territory: NA LA ASIA AU/NZ AFR

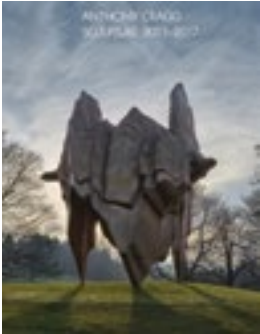


Antony Gormley: Earth Body

Edited by Rosalind Horne, Sophie Leimgruber, Paul Dürnberger. Text by Max Hollein. Conversation by Norman Rosenthal.

Earth Body presents British artist Antony Gormley's (born 1950) recent anthropomorphic polyhedral sculptures. The catalog features full-spread installation views of the Salzburg exhibition, an essay and an artist interview, which draws connections to Gormley's celebrated early works such as *The Angel of the North* (1998).

GALERIE THADDAEUS ROPAC
9783901935596 u.s. \$60.00 **FLAT40** Hbk, 8.5 x 11.25 in. / 132 pgs / 63 color / 1 b&w. August/Art
Territory: NA LA ASIA AU/NZ AFR ME



SPRING–SUMMER MIDSEASON SUPPLEMENT

Anthony Cragg: Sculpture 2001–2017
Volume IV

Text by Demosthenes Davvetas, Patrick Elliott, Catherine Grenier, Jon Wood.

The fourth volume in the series documenting the sculpture of British artist Anthony Cragg (born 1949) covers his most recent sculptural oeuvre from 2001 to 2017, highlighting key bodies of work through an extensive selection of images. Guiding the reader chronologically through the genesis of Cragg's most recent works and tracing the relationships between them, it also reveals the artist's rigorous studio practice.

WALTHER KÖNIG, KÖLN
9783960981503 u.s. \$69.95 **FLAT40**
Hbk, 8.75 x 11.25 in. / 568 pgs / 500 color. June/Art
Territory: NA LA ASIA AU/NZ AFR



Georg Baselitz:
A Focus on the 1980s

Edited by Kelsey Corbett, Oona Doyle. Text by Rudi Fuchs.

A Focus on the 1980s chronicles a pivotal moment in the career of German neo-expressionist George Baselitz (born 1938), featuring a selection of seminal works from his 1980s series—including his *Beach Pictures*, *Orange Eaters* and *Drinkers*. An essay by art historian Rudi Fuchs examines the transition from Baselitz's late 1970s works.

GALERIE THADDAEUS ROPAC
9780995745667 u.s. \$60.00 **FLAT40**
Hbk, 10.75 x 12.5 in. / 114 pgs / 66 color / 16 b&w. August/Art
Territory: NA LA ASIA AU/NZ AFR ME



Juan Genovés: Resistencia

Foreword by Ian Gibson. Text by David Campany, et al.

Spanish Socialist Realist painter Juan Genovés (born 1930) is best known for his 1976 painting *El Abrazo* (*The Embrace*), which became a memorial to lawyers killed in the 1977 Atocha massacre. His colorful, cinematic works are collected in this monograph featuring text by noted Hispanist Ian Gibson.

LA FÁBRICA
9788417048891 u.s. \$30.00 **FLAT40**
Hbk, 9 x 11.75 in. / 128 pgs / 30 color. September/Art
Territory: NA ASIA ME



Alfred Schmela:
A Centenary Exhibition

Edited by Susanne Gaensheimer, Doris Krystof, Linda Walther. Text by Lena Brüning.

The history of renowned Düsseldorf gallerist Alfred Schmela's (1918–80) Galerie Schmela is documented in this volume. The book focuses on the second half of the 20th century, including exhibitions of Nouveau Réalisme, pop art and the ZERO movement and works by Joseph Beuys, Yves Klein and Gerhard Richter.

KERBER
9783735605467 u.s. \$30.00 **FLAT40**
Pbk, 6.75 x 9.5 in. / 80 pgs / 18 color / 15 b&w. July/Art
Territory: NA LA ME

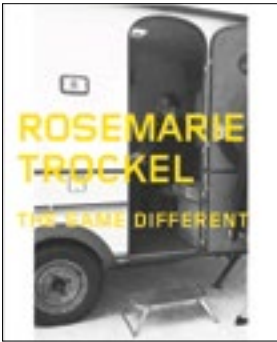


Rebecca Horn: Body Fantasies

Preface by Roland Wenzel. Text by Sandra Beate Reimann, Stefan Zweifel, Antje von Graevenitz, Barbara Engelbach, Valentina Ravaglia, Lynette Roth.

This volume chronicles two parallel 2019 exhibitions devoted to the acclaimed German installation artist Rebecca Horn (born 1944). *Theatre of Metamorphoses* at the Centre Pompidou-Metz emphasizes the role of film within Horn's work, while *Body Fantasies* at the Museum Tinguely in Basel combines early performative works and later kinetic sculpture.

VERLAG FÜR MODERNE KUNST
9783903269675 u.s. \$50.00 **FLAT40**
Hbk, 10 x 8 in. / 192 pgs / 130 color. August/Art
Territory: NA LA ASIA AU/NZ AFR ME



Rosemarie Trockel: The Same
Different

Edited with text by Iris Müller-Westermann. Text by Jo Applin, Ann-Sofi Noring.

Since the 1980s, German artist Rosemarie Trockel (born 1952) has been critically examining societal structures and gender roles with analytical acuity, humor and sensuality. This survey traces Trockel's career—from her feminist projects in the 1990s to her later works, which address issues of animal ethics.

WALTHER KÖNIG, KÖLN
9783960985686 u.s. \$49.95 **FLAT40**
Pbk, 6.75 x 9.25 in. / 172 pgs / 100 color. July/Art
Territory: NA LA ASIA AU/NZ AFR



Renate Bertlmann: Discordo Ergo Sum
Biennale Arte / Austrian Pavilion 2019

Edited by Felicitas Thun-Hohenstein. Preface by Gernot Blümel. Text by Hélène Cixous, Beatriz Colomina, Lina Streeruwitz, Catherine Wood. Conversation by Renate Bertlmann, Felicitas Thun-Hohenstein.

Here, Vienna-based feminist performance and installation artist Renate Bertlmann (born 1943)—representing the Austrian Pavilion at the 58th Venice Biennale—reflects the personalities and authors who have influenced her work, including excerpts from Virginia Woolf, Hélène Cixous, Luce Irigaray and Kate Millet.

VERLAG FÜR MODERNE KUNST
9783903269590 u.s. \$19.95 **FLAT40**
Pbk, 4.25 x 7 in. / 600 pgs / 400 color. August/Art
Territory: NA LA ASIA AU/NZ AFR ME



Alicja Kwade: LinienLand

Edited by Sabine Schaschl. Text by Wolfgang M. Schmitt. Conversation with Sabine Schaschl.

For her solo exhibition at the Museum Haus Konstruktiv in Zürich, Berlin-based Polish conceptual artist Alicja Kwade (born 1979) creates an expansive installation that extends over three floors. The resulting multiverse presented in *LinienLand* invites viewers to contemplate space, gravity and time.

VERLAG FÜR MODERNE KUNST

9783903269705 u.s. \$35.00 **FLAT40**

Hbk, 8.75 x 13 in. / 80 pgs / 36 color. August/Art Territory: NA LA ASIA AU/NZ AFR ME



Bert Theis: Building Philosophy—Cultivating Utopia

Edited by Christophe Gallois, Marion Vergin, Enrico Lunghi, Mariette Schiltz.

Accompanying the first retrospective of Berlin- and Milan-based artist Bert Theis (1952–2016), this publication surveys his poetic and politically engaged architectural structures—including his pavilions constructed in various cities across Europe and Asia, which he conceived as “concrete utopias.” Collected essays reflect on Theis’ career as artist and activist.

MOUSSE PUBLISHING

9788867493616 u.s. \$29.95 **FLAT40**

Hbk, 10.25 x 8 in. / 224 pgs / 100 color. July/Art Territory: NA LA ASIA AU/NZ AFR ME



Shannon Bool: Bombshell

Preface by Jan Allen, Jean-François Bélisle, Jule Hillgärtner, Caitlin Workman. Text by Anne-Marie St-Jean Aubre, Esther Kinsky, Tammer El-Sheik.

Canadian-born, Berlin-based artist Shannon Bool (born 1972) uses Le Corbusier’s architectural plans and erotic drawings of nude Algerian women to challenge the often appropriative politics of the architect and his contemporaries through photocollages and tapestries.

VERLAG FÜR MODERNE KUNST

9783903269743 u.s. \$35.00 **FLAT40**

Pbk, 8.5 x 12 in. / 176 pgs / 83 color. August/Art Territory: NA LA ASIA AU/NZ AFR ME



Hans Op de Beeck: The Cliff

Edited by Florian Steininger. Text by Nicolas de Oliveira, Nicola Oxley.

In *The Cliff*, Belgian artist Hans Op de Beeck’s (born 1969) monochromatic photographs, site-specific sculptures, films, watercolors and ink drawings generate a melancholic narrative of different scenes—a sleeping girl floating on a raft, children playing marbles, a pair of lovers seated on a rock.

VERLAG FÜR MODERNE KUNST

9783903269682 u.s. \$40.00 **FLAT40**

Hbk, 10.25 x 11 in. / 192 pgs / illustrated throughout. August/Art Territory: NA LA ASIA AU/NZ AFR ME



Dan Graham: Don’t Trust Anyone Over Thirty

An Entertainment by Dan Graham

Don’t Trust Anyone Over Thirty is a satiric entertainment continuing Dan Graham’s (born 1942) cultural analysis of the ’60s, which began with his 1981 video “Rock My Religion.” *Don’t Trust* (the DVD of which is included here) is set in the period when hippies moved their counterculture to the countryside.

WALTHER KÖNIG, KÖLN

9783863351977 u.s. \$35.00 **FLAT40**

Pbk, 11.25 x 8.5 in. / 108 pgs / 103 color. September/Art Territory: NA LA ASIA AU/NZ AFR



SPRING–SUMMER MIDSEASON SUPPLEMENT

Maria Eichhorn: Film

Lexicon of Sexual Practices / Prohibited Imports

Edited with text by Scott Watson. Text by Nora M. Alter, Maria Eichhorn, et al.

This book tracks two ongoing projects by German installation artist Maria Eichhorn (born 1962), both of which explore the representation of sexual imagery. *Prohibited Imports* now consists of four books that were censored by Japanese customs; *Film Lexicon of Sexual Practices* currently comprises 20 films.

WALTHER KÖNIG, KÖLN

9783960985136 u.s. \$39.95 **FLAT40**

Hbk, 8.5 x 10.75 in. / 236 pgs / 97 color. May/Art Territory: NA LA ASIA AU/NZ AFR



Lukas Marxt: From Light to Cold

Edited with text by Claudia Slanar. Text by Marie-Luise Angerer, William L. Fox, Shahin Zarinbal. Interview by Julian Ross.

This first monograph on the films and video installations of Austrian artist Lukas Marxt (born 1983) focuses in particular on Marxt’s current project, which has already taken him to California, Nevada and Utah, and in which he delves into the partly suppressed history of the United States in the context of the military-entertainment complex.

VERLAG FÜR MODERNE KUNST

9783903269453 u.s. \$29.95 **FLAT40**

Pbk, 6.25 x 9.5 in. / 144 pgs / 50 color. August/Art Territory: NA LA ASIA AU/NZ AFR ME



Richard Kaplenig: On Stage

Text by Verena Kienast, Herbert Maschat, Arnold Mettnitzer, Willi Rainer.

On Stage collects the latest oil paintings by Austrian painter Richard Kaplenig (born 1963). In this series, Kaplenig produces monochromatic, hyper realistic paintings of small everyday objects—light bulbs, gears, screws, a syringe, a vase of water—at large scale and in isolation from their typical context.

VERLAG FÜR MODERNE KUNST

9783903269552 u.s. \$39.95 **FLAT40**

Hbk, 11.75 x 10.25 in. / 160 pgs / 96 color. August/Art Territory: NA LA ASIA AU/NZ AFR ME



Maimouna Guerresi: Aisha in Wonderland

Edited by Laura Cornejo Bruges, Manuela De Leonardis.

Aisha in Wonderland presents the latest work by Senegal-based Italian multimedia artist Maimouna Guerresi (born 1951), which allegorically follows the titular Aisha, a veiled Senegalese woman played by an assortment of female family and friends, through a chimerical dreamscape referencing Islamic art, architecture and spirituality.

SILVANA EDITORIALE

9788836642564 u.s. \$25.00 **FLAT40**

Pbk, 6.75 x 9.5 in. / 80 pgs / 40 color. October/Art/African Art & Culture Territory: NA LA ASIA AU/NZ AFR ME



Nicolás Ortigosa: Works 2002–2019

Text by Nuria Enguita, Julio Hontana Moren.

This book presents a series of drawings and engravings by Spanish artist Nicolás Ortigosa (born 1983) inspired by Dante Alighieri’s *Divine Comedy*. Ortigosa produced these ominous black-and-white works from between 2005 and 2014, organized into the series *Purgatory*, *Hell* and *Heaven*.

LA FÁBRICA

9788417769079 u.s. \$35.00 **FLAT40**

Hbk, 6.75 x 9.5 in. / 216 pgs / 125 color. September/Art Territory: NA ASIA ME



Marge Monko: Diamonds Against Stones

Edited with text by Thomas Seelig. Text by Paul Kuimet, Maren Lübbke-Tidow.

Estonian artist Marge Monko’s (born 1976) work focuses on the role models given women in advertising. This book accompanies an exhibition of two groups of works: one features her own photographs paired with found pictures from advertisements, and the second examines a female-centered branding campaign by British diamond company De Beers.

SPECTOR BOOKS

9783959052979 u.s. \$25.00 **FLAT40**

Pbk, 6.5 x 9.5 in. / 126 pgs / 40 color / 30 b&w. September/Photography Territory: NA LA AFR ME ASIA Except Korea



Jonas Kaufmann

Preface by Nikolaus Bacher. Text by Christine Cerletti, Thomas Voigt.

World-famous tenor Jonas Kaufmann (born 1961) has performed all the great roles in the opera canon. On the occasion of his 50th birthday, this volume offers photographs from his most famous roles, plus images from the early years of his career, never-before-seen photographs of his private life and behind-the-scenes footage.

VERLAG FÜR MODERNE KUNST

9783903269750 u.s. \$65.00 **FLAT40**

Hbk, 8.75 x 11 in. / 320 pgs / 300 color. December/Art Territory: NA LA ASIA AU/NZ AFR ME



Michelangelo

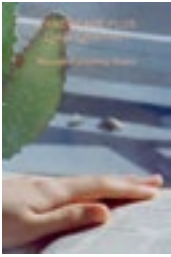
Andrei Konchalovsky’s Journey Back in Time Depicted by Sasha Gusov

In this collaborative volume, black-and-white photographs by London-based Russian photographer Sasha Gusov (born 1960) document the shooting of Russian film director Andrei Konchalovsky’s (born 1937) film *The Sin*. Both taking Michelangelo as their subject, Gusov’s photographs resemble Quattrocento paintings, capturing Konchalovsky’s actors in stark and meditative poses.

LA FÁBRICA

9788417048839 u.s. \$55.00 **FLAT40**

Hbk, 9.5 x 12.5 in. / 172 pgs / 101 b&w. September/Film & Video Territory: NA ASIA ME



Laida Lertxundi: Landscape Plus

Text by Laida Lertxundi, Alejandro Alonso Díaz, Erika Balsom, Anna Manubens.

Los Angeles–based Spanish filmmaker Laida Lertxundi (born 1981) produces 16mm films that are intrinsically connected to the California landscape and psyche, also drawing on ideas from conceptual art and structural film from a feminist perspective. Lertxundi’s first monograph features production images, prints and film stills, as well as a collection of texts on her work.

MOUSSE PUBLISHING

9788867493715 u.s. \$25.00 **FLAT40**

Pbk, 6.25 x 9.5 in. / 128 pgs / 80 color. July/Art Territory: NA LA ASIA AU/NZ AFR ME



Lizzie Fitch & Ryan Trecartin: Whether Line

Edited by Chiara Costa. Foreword by Miuccia Prada, Patrizio Bertelli. Text by Philip Auslander, Adrienne Edwards, Ed Halter, Roxana Marcoci, Francesco Spampinato. Conversation by Mario Mainetti, Eva Fabbris.

The latest large-scale multimedia installation by American artists Lizzie Fitch and Ryan Trecartin (both born 1981) investigates borders, back-to-the-land ideology and the perpetual promise of “new” terrain. *Whether Line* documents this project in the countryside of Ohio, including six original essays and exhibition history, and a section devoted to the new work being made in Ohio. Commissioned by Fondazione Prada, the large-scale multimedia installation represents the first output of a creative process begun in late 2016, investigating the perpetual promise of “new” terrain and the inherent instability of territorial appropriation. Taking the idealized ruralism of back-to-the-land ideologies as a starting point, Fitch and Trecartin conceived the framework for a new movie as a haunted map: a location with its own will and a constellation of permanent built sets which include a large hobby-barn commissary, a river and a forest watchtower, occupied by a cast of characters who are simultaneously agents and subjects of the map.

FONDAZIONE PRADA

9788887029758

u.s. \$70.00 **SDNR30**

Slip, pbk, 6.5 x 8.75 in. / 400 pgs / 1600 color. July/Art Territory: NA LA ASIA AU/NZ AFR



Phoebe Unwin: Field

Text by Declan Long. Conversation by Simone Menegoi.

The title of British painter Phoebe Unwin’s (born 1979) first monograph evokes connotations both of landscape and color field paintings—both of which resonate within her large-scale abstract paintings documented here. *Field* collects Unwin’s latest series of charcoal drawings and oil paintings, an essay and an artist interview.

SILVANA EDITORIALE
9788836642656 u.s. \$35.00 **FLAT40**
Hbk, 8.75 x 10.5 in. / 92 pgs / 15 color / 13 b&w. October/Art
Territory: NA LA ASIA AU/NZ AFR ME



Katrin Korfmann & Jens Pfeifer: Back Stages

In *Back Stages*, Amsterdam-based photographer Katrin Korfmann (born 1971) and sculptor Jens Pfeifer (born 1963) present their recent series of 12 vividly colored bird’s-eye photographs of sites of cultural and artistic production—including an 11th-century Moroccan tannery, a Chinese glass-blowing studio and a rehearsal for the Dutch National Ballet.

ONOMATOPEE PROJECTS
9789493148062 u.s. \$40.00 **FLAT40**
Pbk, 8.75 x 11.5 in. / 96 pgs / 37 color. July/Photography
Territory: NA LA ASIA AFR



Adrian Ghenie: The Battle between Carnival and Feast

Edited by Silvia Davoli, Oona Doyle. Text by Luca Massimo Barbero.

Adrian Ghenie (born 1977) experiments with color in ten paintings inspired by Dutch painter Pieter Bruegel the Elder’s *Battle between Carnival and Lent*, produced specifically for an exhibition at the Palazzo Cini in Venice. Here, Ghenie’s expressive paintings are presented alongside an essay by art historian Luca Massimo Barbero.

GALERIE THADDAEUS ROPAC/ MARSILIO EDITORI
9782910055950 u.s. \$35.00 **FLAT40**
Hbk, 9 x 11 in. / 48 pgs / 15 color / 1 b&w. July/Art
Territory: NA LA ASIA AU/NZ AFR ME

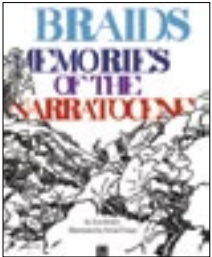


Adrian Ghenie: Jungles in Paris

Edited by Oona Doyle. Poetry by Ghérasim Luca.

Jungles in Paris features paintings, collages and charcoal drawings by Romanian painter Adrian Ghenie (born 1977). The title is drawn from Henri Rousseau’s exhibition at Tate Modern in 2005–6. The tension created by the juxtaposition of urban Paris and the exotic, wild, untethered jungle is the foundation for Ghenie’s body of work. The catalog opens with a poem by the Romanian surrealist Ghérasim Luca.

GALERIE THADDAEUS ROPAC
9782910055882 u.s. \$35.00 **FLAT40**
Hbk, 9.25 x 11.25 in. / 56 pgs / 23 color. July/Art
Territory: NA LA ASIA AU/NZ AFR ME



Braids

Memories of the Narratocene

Edited by Daniele Riviere. Text by Léo Henry. Drawings by Denis Vierge.

The newest addition to Dis Voir’s series of illustrated fairy tales for adults, this fantasy novel by Strasbourg-based writer Léo Henry (born 1979)—based on the work of Hervé Le Guyader, French specialist in molecular biology—illustrates how the rate of climate change far outstrips the speed of evolutionary change. The book gathers texts found after “the Catastrophe,” one of humankind’s final written testimonies.

DIS VOIR
9782914563949 u.s. \$29.00 **FLAT40**
Pbk, 8.5 x 11 in. / 112 pgs / 28 b&w. October/Fiction & Poetry
Territory: NA LA ASIA AU/NZ AFR ME



Zaric: Body-to-Body

Text by Erri De Luca.

Swiss figurative sculptor Zaric (1961–2017) drew on mythology and the aesthetics of antiquity to make sculptures of hybrid man–animal creatures, such as a human-sized rabbit in a two-piece suit or a female nude with the head of an ox. *Body-to-Body* documents works created throughout Zaric’s career.

ACTES SUD
9782330120153 u.s. \$45.00 **FLAT40**
Hbk, 8 x 11.25 in. / 208 pgs / 150 color. July/Art
Territory: NA LA ASIA AU/NZ AFR



Thinking from the Border Methodological and Epistemological Experimentations between the Arts and the Human Sciences

Text by Anne Bossé, Christiane Carlut, Emmanuelle Chérel, Amélie Nicolas, Elisabeth Pasquier, Julia Ramírez Blanco, Véronique Terrier Hermann. Translated by Charles La Via.

Thinking from the Border brings together a geographer, a sociologist, an artist and art/architectural historians to devise new ways of blurring the borders between scientific and artistic practices across the world.

DIS VOIR
9782914563956 u.s. \$29.95 **FLAT40**
Pbk, 6.5 x 8.5 in. / 128 pgs / 20 color / 25 b&w. October/Nonfiction Criticism
Territory: NA LA ASIA AU/NZ AFR ME



Talking Heads

Contemporary Dialogues with F.X. Messerschmidt

Edited with text by Stella Rollig, Axel Köhne. Text by Johanna Aufreiter, Georg Lechner, Bert Rebhandl, Judith Elisabeth Weiss.

Using the famous, bizarre *Character Heads* of the 18th-century Austrian sculptor Franz Xaver Messerschmidt (1736–83) as its basis, this book considers contemporary uses of facial affect. It juxtaposes Messerschmidt’s busts with contemporary artworks that address extreme emotional states: among them, Lutz Mommartz’s filmic portrayal of an artist such as Joseph Beuys; Maria Lassnig’s self-portraits; Miriam Cahn’s references to current events in her faces; Anna Artaker’s work exploring the archaic impression of the death mask; and videos by Douglas Gordon, Bruce Nauman and Tony Oursler are presented alongside photographs by Arnulf Rainer, who engaged directly with Messerschmidt’s heads. *Talking Heads* focuses not just on the individual face but rather on how it is “processed,” and on the head as a (vital) body part.

VERLAG FÜR MODERNE KUNST
9783903269514 u.s. \$50.00 **FLAT40**
Pbk, 6.75 x 9.25 in. / 280 pgs / 127 color. August/Art
Territory: NA LA ASIA AU/NZ AFR ME



Judith Huemer: Selected Works 2008–2018

Text by Isabella Diessl, Ruth Horak, Ursula Maria Probst, Nina Schedlmayer, Gerald Trimmel. Conversation by Ursula Maria Probst.

The last decade of video and photographic works by Austrian artist Judith Huemer (born 1969) — who uses technical reworking and cropping to create colorful, abstract images and videos of everyday objects and environments—is presented here. The book includes installation photographs, essays and an artist interview.

VERLAG FÜR MODERNE KUNST
9783903269392 u.s. \$29.95 **FLAT40**
Pbk, 7 x 9 in. / 104 pgs / 220 color. August/Photography
Territory: NA LA ASIA AU/NZ AFR ME

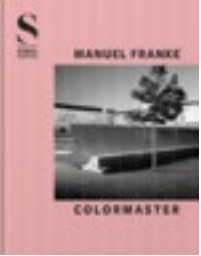


Enoc Perez: Liberty & Restraint

Text by Peter Doroshenko, David Ebony, Hilary Lewis.

New York–based Puerto Rican artist Enoc Perez (born 1967) uses a layering technique to create Warhol-style prints of American architect Philip Johnson’s (1906–2005) numerous buildings in Texas. *Liberty & Restraint* accompanies the public exhibition of Perez’s prints at various Johnson landmarks.

MOUSSE PUBLISHING
9788867493593 u.s. \$25.00 **FLAT40**
Pbk, 8.75 x 11.75 in. / 112 pgs / 96 color. July/Art/Latin American / Caribbean Art & Culture
Territory: NA LA ASIA AU/NZ AFR ME



Manuel Franke: Colormaster

Preface by Sylvia von Metzler. Text by Stephan Berg, Martin Engler, Renate Wiehager. Conversation by Daniel Buren, Manuel Franke.

Colormaster features the latest industrial found-object sculptures by French conceptual artist Manuel Franke (born 1938). Texts by the artist and German scholars reflect on a number of Franke’s interventions—in subway stations, the autobahn, a rococo building—and offer a general discussion of site-specific art since the 1960s.

VERLAG FÜR MODERNE KUNST
9783903269255 u.s. \$40.00 **FLAT40**
Hbk, 8.25 x 10.75 in. / 144 pgs / 104 color / 2 b&w. August/Art
Territory: NA LA ASIA AU/NZ AFR ME



Cameron Rowland: Book of Numbers

Book of Numbers is an index of used catalytic converters by New York–based conceptual artist Cameron Rowland (born 1988). The value of each model is based on its combination of rhodium, platinum and palladium, which filter exhaust. Trade of used catalytic converters is illegal in most of the US because their disposal is regulated by state emissions laws.

WALTHER KÖNIG, KÖLN
9783960980131 u.s. \$150.00 **FLAT40**
Pbk, 8.5 x 11 in. / 92 pgs / 348 color. June/Art
Territory: NA LA ASIA AU/NZ AFR



Global Identities

Postcolonial and Cross-Cultural Narratives

Edited with text by Valentina Gensini, Anna Triandafyllidou. Text by Veronica Caciolli, Jasper Chalcraft, Nick Dines, Livia Dubon Bohlig, Daria Filardo, Matteo Innocenti, Jeremie Molho, Justin Randolph Thompson and Janine Gaelle Dieudji, Monica Sassatelli.

Global Identities collects essays, lectures and artworks from participants in a 2018 international seminar and exhibition cycle held in Florence aimed at analyzing and reflecting on issues of global identity, particularly within cultural production, the hybridization of language and postcolonial narratives.

MOUSSE PUBLISHING
9788867493562 u.s. \$29.95 **FLAT40**
Pbk, 6 x 9.5 in. / 200 pgs / 16 color. July/Art/Political Science
Territory: NA LA ASIA AU/NZ AFR ME



Concrete Contemporary Now Is Always Also a Little of Yesterday and Tomorrow

Text by Max Glauner, Adam Jasper, Sabine Schaschl, Sabine Maria Schmidt, Wolfgang Ullrich, Margit Weinberg Staber.

Concrete Contemporary explores the influence of constructivist, concrete and conceptual art of the 20th century on contemporary artists such as Sâadane Afif, Otto Berchem & Amalia Pica, Stefan Burger, Valentin Carron, Jose Dávila, Clare Goodwin, Diango Hernández, Wyatt Kahn, Alicja Kwade, Walid Raad and Superflex, among others.

VERLAG FÜR MODERNE KUNST
9783903269699 u.s. \$60.00 **FLAT40**
Hbk, 10 x 12 in. / 192 pgs / 100 color. August/Art
Territory: NA LA ASIA AU/NZ AFR ME



Vienna Biennale for Change 2019 Brave New Virtues: Shaping Our Digital World

Taking an interdisciplinary perspective on fine art, design and architecture, the Vienna Biennale for Change 2019 instigates a debate on values for the digital age. Its organizers—MAK, University of Applied Arts Vienna, Kunststhal Wien, Architekturzentrum Wien, Vienna Business Agency, Slovak Design Center and AIT Austrian Institute of Technology—explore values for digital modernity.

VERLAG FÜR MODERNE KUNST
9783903269736 u.s. \$14.95 **FLAT40**
Pbk, 6 x 9 in. / 180 pgs / illustrated throughout. August/Art
Territory: NA LA ASIA AU/NZ AFR ME



Jules Spinatsch: Semiautomatic Photography

Text by Joerg Bader, Christoph Doswald, Michael Hagner, Jan Wenzel.

Swiss documentary photographer Jules Spinatsch (born 1964) began working with automatic cameras 15 years ago, making use of equipment employed in the surveillance of public spaces. At the time he created a 180-degree panorama—consisting of 2,176 individual images—of the World Economic Forum in Davos. Spinatsch continued the group of works, titled *Semiautomatic Photography*, with images of, among other things, a football stadium, the Vienna Opera Ball, a prison and the SAP headquarters. *Semiautomatic Photography* now shows the complete cycle for the first time. Here, Spinatsch foregrounds a selection of individual pictures that otherwise form a tiny component in his panoramas. As in William S. Burroughs’s cut-ups, this process of “cutting out” single photos gives rise to a subversive image strategy, reflecting on the function of the visual in a society of control.

SPECTOR BOOKS

9783959052924
u.s. \$45.00 **FLAT40**
Pbk, 8.25 x 11.75 in. / 344 pgs / 280 color.
September/Photography
Territory: NA LA AFR ME ASIA Except Korea



Tina Lechner: Susan Told Me

Text by Kathy Battista, Sven Beckstette, Marlies Wirth.

Austrian photographer Tina Lechner (born 1981) explores representations of the female body in her black-and-white photographs. Collected here, Lechner’s works feature sculptural objects made from paper and other humble materials that mimic the female form or anonymous models adorned with geometric objects that obscure or accentuate the human body.

VERLAG FÜR MODERNE KUNST/

PAMPAM PUBLISHING
9783903269521 u.s. \$49.95 **FLAT40** Hbk, 10.75 x 13 in. / 204 pgs / 124 color. August/Photography
Territory: NA LA ASIA AU/NZ AFR ME



Michele Zaza

Edited by Germano Celant.

Edited by Germano Celant, this biographical monograph chronicles the career of Italian conceptual photographer and multimedia artist Michele Zaza (born 1948), who uses photography to analyze the structure of artistic language. The book includes an essay, Zaza’s texts and a chronology from the 1970s to the present.

SILVANA EDITORIALE

9788836642113 u.s. \$65.00 **FLAT40** Hbk, 8 x 9.5 in. / 400 pgs / 400 color. October/Art/Photography
Territory: NA LA ASIA AU/NZ AFR ME



Hanna Putz & Sophie Thun: White Flag

Text by Luca Lo Pinto.

For *White Flag*, Vienna-based photographers Hanna Putz (born 1987) and Sophie Thun (born 1985) photographed one another over a period of two years in staged and improvised poses in landscapes, trains, offices and studios.

VERLAG FÜR MODERNE KUNST/

PAMPAM PUBLISHING
9783903269484 u.s. \$25.00 **FLAT40** Pbk, 8.25 x 12 in. / 132 pgs / 112 color. August/Photography
Territory: NA LA ASIA AU/NZ AFR ME



Julian Mullan

Edited by Julian Mullan. Text by Matthias Herrmann.

This volume presents Vienna-based photographer Julian Mullan’s *The City*, a series of color photographs taken between 2013 and 2018. Mullan’s minimalist, haikuesque photographs of city sights—branches, a ladder, a vehicle, a puddle—against geometric, architectural backgrounds poetically portray the urban environment.

VERLAG FÜR MODERNE KUNST

9783903269576 u.s. \$29.95 **FLAT40** Hbk, 6.75 x 9.75 in. / 64 pgs / 25 color. August/Photography
Territory: NA LA ASIA AU/NZ AFR ME



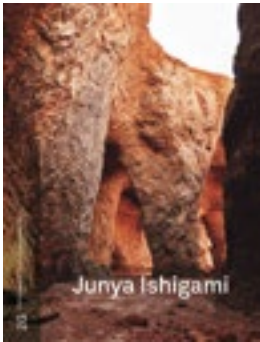
Maria Luisa Gaetani D’Aragona: Iran

Edited by Maria Luisa Gaetani D’Aragona.

A homage to one of the most historically significant countries in Asia, *Iran* collects black-and-white and color photographs by Italian photographer Maria Luisa Gaetani d’Aragona. Gaetani’s sensitive and compelling works capture the cultures, traditions, architecture and populations that comprise Iran’s varied national identity.

SILVANA EDITORIALE

9788836643127 u.s. \$60.00 **FLAT40** Hbk, 9.5 x 12.5 in. / 304 pgs / 200 color. October/Photography/Middle Eastern Art & Culture
Territory: NA LA ASIA AU/NZ AFR ME



Junya Ishigami

2G issue 78

Text by Kayoko Ota, Hans Ulrich Obrist.

Japanese architect Junya Ishigami (born 1974) became known for his proposal for the Japan Pavilion at the Venice Architecture Biennale 2008. The following year, he completed the Kanagawa Institute of Technology Workshop, and with these two works he was already acclaimed as one of the most innovative Japanese architects. Issue 78 of *2G* surveys his career to date.

WALTHER KÖNIG, KÖLN

9783960980964 u.s. \$55.00 **FLAT40** Flexi, 9.25 x 12.25 in. / 160 pgs / 175 color. July/Architecture & Urban
Territory: NA LA ASIA AU/NZ AFR



Nino Migliori: Forms of Reality

Edited with text by Carrado Benigni.

This volume presents 50 of the best-known images by Italian photographer Nino Milgiori (born 1926), selected from his three popular series *Gente*, *Muri* and *Manifesti Strappati*. As Corrado Benigni points out in the introductory essay, Migliori’s work is a reflection on the traces of the individual.

SILVANA EDITORIALE

9788836642557 u.s. \$35.00 **FLAT40** Hbk, 7.5 x 10.25 in. / 128 pgs / 50 color. October/Photography
Territory: NA LA ASIA AU/NZ AFR ME



Every So Often a Talking Dog Appears and Other Essays

2G Essays

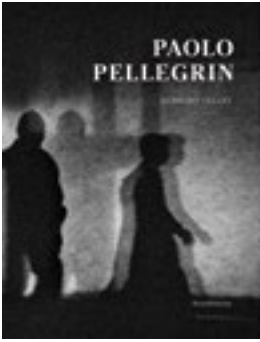
By Smiljan Radic.

Edited by Moises Puente. Foreword by Patricio Mardones.

Essays by renowned Chilean architect Smiljan Radic (born 1965) are compiled in this volume. Written over the span of 20 years, these essays were composed for various reasons: on the occasion of the publication of a book, as lectures or to accompany an exhibition.

WALTHER KÖNIG, KÖLN

9783960984870 u.s. \$35.00 **FLAT40** Flexi, 5.75 x 8.5 in. / 136 pgs / 27 color / 13 b&w. July/Architecture & Urban
Territory: NA LA ASIA AU/NZ AFR



Paolo Pellegrin

Edited with text by Germano Celant. Text by Raffaella Perna.

Edited with text by Germano Celant, and arising from extensive work on the photographer’s archives, this massive volume includes more than 1,000 reproductions of Italian Magnum photographer Paolo Pellegrin’s (born 1964) black-and-white fashion, documentary and fine art photographs of war, celebrities and such locations as Cuba and Antarctica.

SILVANA EDITORIALE

9788836640485 u.s. \$250.00 **FLAT40** Hbk, 8 x 10.5 in. / 742 pgs / 1500 color. October/Photography
Territory: NA LA ASIA AU/NZ AFR ME



TechnoCare

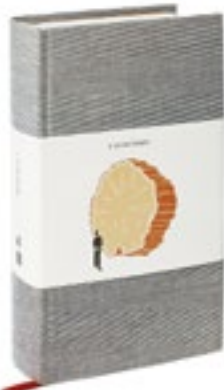
Edited with text by Katharina Brandl, Friederike Zenker. Preface by Katharina Brandl. Text by Lori Gruen, Ingo Niermann.

TechnoCare presents art that investigates the aesthetic, social and ethical dimensions of professions involving care for other humans or animals. These professions—geriatric care, parenthood and even sex work—are often characterized by a marginalized, feminized and low-income workforce. Artists include Enants & Marlies Pöschl, Miriam Coretta Schulte, Axelle Stiefel & Camille Alena, Marina Sula and Addie Wagenknecht.

VERLAG FÜR MODERNE KUNST

9783903269538 u.s. \$29.95 **FLAT40** Pbk, 6 x 8.25 in. / 63 pgs / 33 color. August/Art
Territory: NA LA ASIA AU/NZ AFR ME

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Clth, u.s. \$195.00 GBP: £180.00
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Territory: WORLD Except France Belgium



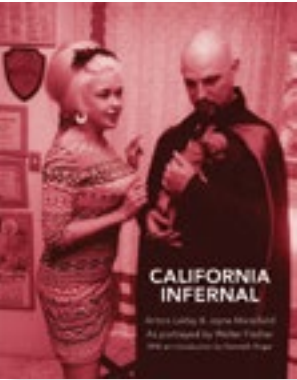
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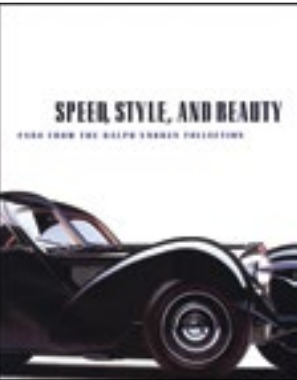
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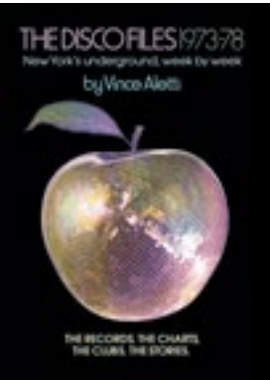
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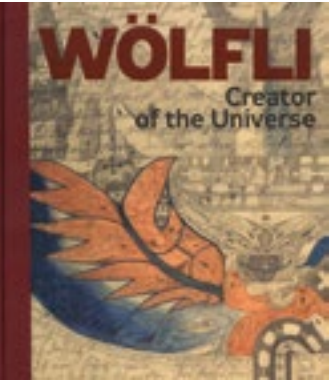


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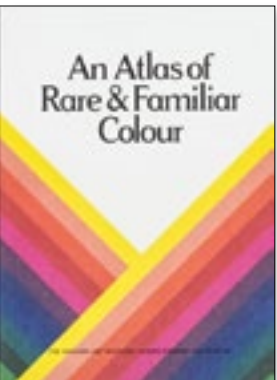
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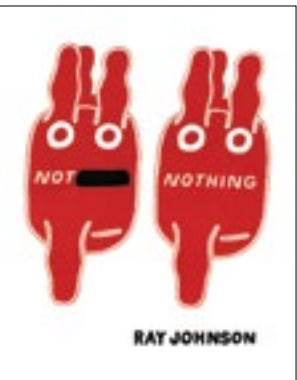
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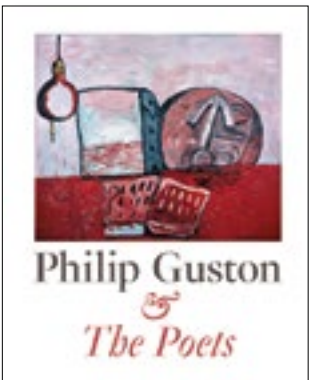
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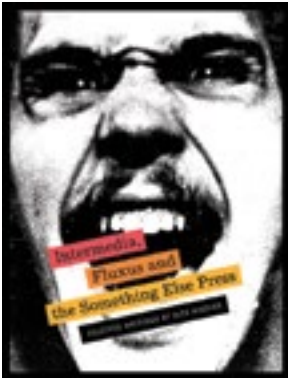
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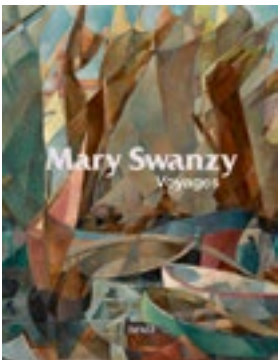
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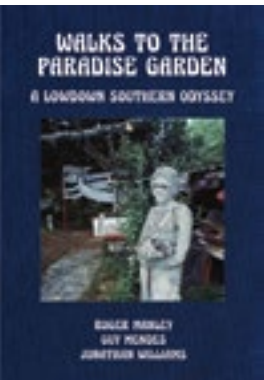
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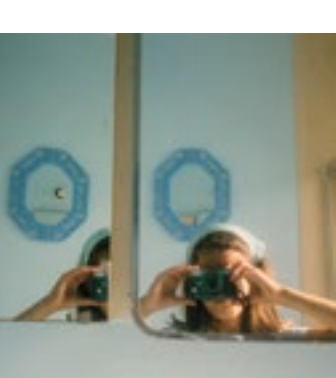


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PHOTOGRAPHY BACKLIST HIGHLIGHTS



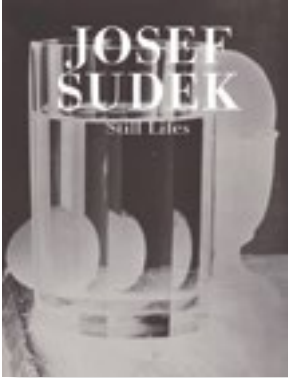
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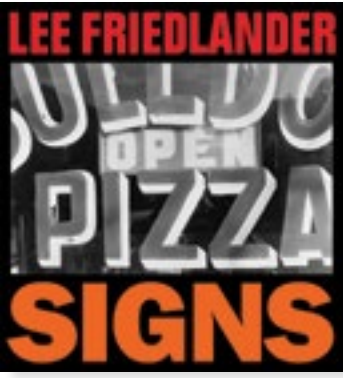
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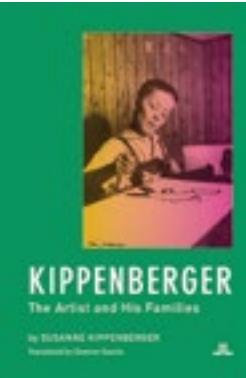
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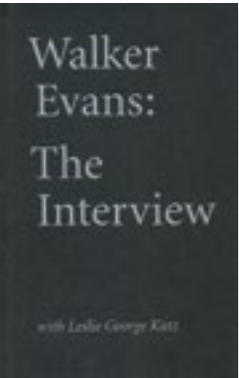
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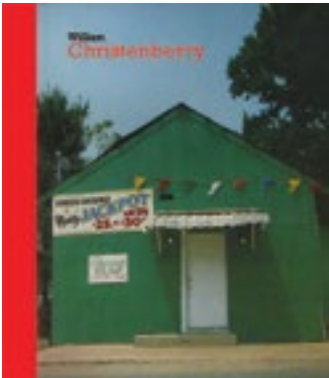
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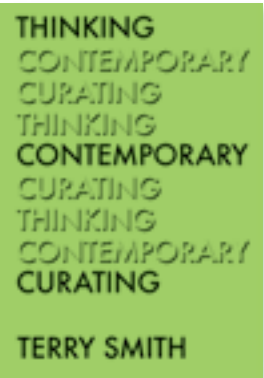
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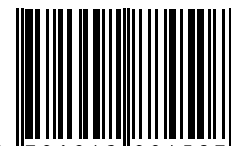


please kiss whatever part of you you can reach for me.

I found a marvelous shark's jaw.

And dreams

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